

F I F T I E T H Y E A R

MUSICAL COURIER

Weekly Review OF THE *World's Music*

Fiftieth Year

Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street, New York
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCIX—NO. 20

NEW YORK, SATURDAY, NOVEMBER 16, 1929

WHOLE NO. 2588



Raissa

Who, in the Title Role of Aida, Had the Distinct Honor of Inaugurating the First Season
of the Chicago Civic Opera Company in Its New Home.



SONIA SHARNOVA,
contralto of the German Grand Opera Company, who will appear as soloist with the Dallas Symphony Orchestra on November 17 and will give a recital in Chicago on November 24.



YASCHA FISHBERG,
violinist, director, organizer of the Hebrew Art Ensemble, and teacher of many pupils, some of whom are playing successfully before the public. Mr. Fishberg is fulfilling a number of engagements in the vicinity of New York. He made a highly successful appearance in Brooklyn on October 29, on which occasion he gave two violin solos—Oriental, by Levenson, and Baal Shem, by Bloch—both arousing marked enthusiasm.



BERENICE ALAIRE,
lyric-coloratura soprano, seventeen year old pupil and protégée of Baroness von Klenner. Her expressive and full middle and low tones (as in *Es War Ein Traum*), her astonishing dexterity, trill and runs (in *O Had I Jubal's Lyre*, and *Indian Bell Song*), her amazing range (up to high A flat), with absolute clearness of enunciation in singing various languages—all impressed a group of hearers. She is booked for a concert in Mount Vernon, Ohio, December 6, her manager arranging further dates in the West and South. (Photo by Elzin)



ILZA NIEMACK,
violinist, who recently appeared in two successful concerts, one in Racine, Wis., and the other in Ashland, Ky. Forthcoming engagements booked for this sterling young artist are in Ohio, Indiana, Maryland, North Carolina, Arkansas, Illinois and Iowa. (Moffett photo.)



LOUISE MacPHERSON (LEFT) AND CLAIRE ROSS,
two-piano recitalists, who presented a program at the Wanamaker Auditorium in New York on November 7, before a large and appreciative audience. Included were numbers by Bach, Debussy, Bizet, Arensky, Chabrier, Chopin and Strauss. The proof of the success of the recital can be found in the fact that they have been re-engaged to give a similar performance in the near future. Each succeeding season finds these two young artists presenting their well known two-piano recitals, and each year finds them doing more and better work than they did the year before. Their reputation is nation-wide, as they have given concert tours throughout the country and have been heard over national radio hook-ups.



GIULIA BUSTABO, LITTLE TWELVE-YEAR-OLD VIOLINIST FROM THE WEST, SURROUNDED BY A THROG OF ADMIRERS
following her playing of the Wieniawski concerto in F sharp minor at the Ernest Schelling Children's Concert on November 2. Miss Bustabo began her studies under Ray Huntington, assistant to Leon Sametini of the Chicago Musical College, who later took over the young artist's instruction.



MARTHA BAIRD,
pianist, whose New York recital is scheduled for Thursday afternoon, November 21, at Town Hall. (Photo by Binder)

R TOMARS
VOICE SPECIALIST
builds and develops
voices under
GUARANTEE
STUDIOS
11 West 98th St.
New York
Voice trials by
appointment only Phone: Endicott 5654

MARGOLIS VOICE CULTURE
1425 Broadway, Suite 38, New York City

"Not all may become Artists, but everyone can be taught to sing artistically."
HAGGERTY-SNELL Teacher of Vocal Music
METROPOLITAN OPERA HOUSE STUDIO, 1425 Broadway, New York
Suite 15. Phone: 2634 Pennsylvania

LOTTA MADDEN
SOPRANO
Limited Number of Pupils
Studio: 205 West 107th St., N. Y.
Tel.: Academy 0687
Seen by appointment only

Mieczyslaw Ziolkowski
Head of Piano Department
Alabama College, Montevallo, Ala.

THE OSBORNE, N. Y. C.
205 West 57th Street
AD KYZER Teacher of VOICE—
STYLISH—DICTION
Tel.: Circle 5426

SHAFFNER
SOPRANO
Soloist St. Bartholomew's Church
28 East 70th St., New York
Telephone Rhineland 1756

ARTHUR WARWICK
PIANIST—TEACHER
Director of Piano—Horace Mann School for Boys
113 West 57th Street, N. Y. Tel. Circle 4780

COENRAAD V. BOS
ACCOMPANIST—COACHING
Ruetschheimer Platz 10, Berlin, Germany

BARONESS OLGA VON TURK-ROHN
PRIMA DONNA SOPRANO VOICE PEDAGOG
14th Floor, Kimball Hall, Chicago, Ill.

MILDRED DILLING
HARPISST
Mgt. Haensel & Jones Studio: 35 W. 51 St.
Steinway Hall, New York N. Y. Tel. Circle 1617

ALBERTO BIMBONI
Musical Director
Care Judson Radio Program
Corporation
1615 Steinway Hall, New York
Telephone: Circle 7270

WARFORD TEACHER OF SINGING
SEKTBERG COACH AND ACCOMPANIST
4 West 40th St., New York City
Tel. Penn. 4897

SERGEI KLIBANSKY
VOCAL INSTRUCTOR
Studio: 205 W. 57th St.
New York City
10324 Circle

UNITED CONCERT DIRECTION
MARIANNE SEISMIT - DODA, Manager
855 West End Avenue, New York City
Suite 8-B—Hours 2 to 5 Phone Clarkson 8853

J LEVEY
Violin Studio
Former leader
London String Quartet
Specializing in
CHAMBER MUSIC CLASSES
Address: Congress Hotel,
19 W. 98th St., New York

MARK OSTER
Baritone-Vocal Teacher
Studios: 1425 Kimball Bldg. Chicago, Ill.

Burnerdene MASON
DRAMATIC CONTRALTO
Concert, Recital and Oratorio
Management: Wilson Lamb, Metropolitan Bldg., Orange, N. J.

ARVID SAMUELSON
PIANIST
Studio 704-5 Telephone {Circle 4884
Steinway Hall, New York {Cath. 1566

WILLIAM J. REDDICK
TEACHER OF PIANO
VOCAL COACHING
Residence: 319 West 95th St., N. Y. Phone: 10621 River

"Spring Is Here" "Joyous Youth" "Bubbles"
and Other Songs by
MABELANNA CORBY
From Your Dealer or Direct
CORBY LEWIS
CONCERT SONGS
65 Orange Road Montclair, New Jersey

ELLIS HAMMANN
CLARK
PIANIST
1616 Chestnut Street Philadelphia

HOMER MOWE Voice Training
166 W. 72nd St., New York City. Tel. 2165 Endicott

John Prindle Scott
SONG WRITER
THE SCOTTAGE
McDonough, Chenango Co., N. Y.

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago

ARTHUR DUNHAM
CONDUCTOR
BOSTON ENGLISH OPERA COMPANY

ELLA BACKUS-BEHR
231 West 96th Street, New York
PHONE 1464 RIVERSIDE

EDWARD GARRETT
PIANIST AND TEACHER
Assistant to Alberto Jondis, Author of the famous
"Master School of Piano Playing," etc.
New York: 817 Steinway Hall (Thursdays)
Philadelphia: 3136 Walnut St. (Wednesdays)
Atlantic City: 47 South Windsor Ave.
TELEPHONES: Circle 2916—Locust 5133—Dial 3-4464

RUDOLPH REUTER
Pianist
IN AMERICA 1929-1930
Haensel & Jones, Steinway Hall, 113 West 57 St., N. Y.
or Mr. Virgil Smith, Fine Arts Bldg., Chicago

MR. and MRS. HENRY HOLDEN HUSS
Joint Recitals
Piano and Voice Specialists
Entire Preparation to Concert Stage
Special Courses for Teachers
Studio: 809 Steinway Bldg., 113 W. 57th St.
Address: 144 E. 150th St.
Tel. Mott Haven 0363, New York

ZARA BOUSON
COLORATURA SOPRANO
Standard Booking Office, 17 E. 42d St., N. Y.
NORBLEAKLEY
SOPRANO
Address: 170 N. Franklin Street,
Hempstead, Long Island, N. Y.

GRACE G. GARDNER
EUROPE—NEW YORK
Artist Teacher
"Internationally recognized as a Voice Builder, Voice
Repairer and Coach."
Opera, Oratorio, Concert, Diction. Teacher of Lucille
Lawrence and many other successful singers. Studio:
Hotel Metropole, Cincinnati, Ohio.

THE MARGARET E. MacCONACHIE
STUDIOS OF MUSIC
Voice and Piano Brownsville, Texas

JERDONE BRADFORD
CONTRALTO
Formal and Informal Music
Personal Management 237 East 20th St., New York

ELLEN KINSMAN MANN
TEACHER OF SINGING
Florence, Italy Berlin, Germany
To Dec. 15, 1929 Jan. 1 to Mar. 15, 1930

ARTHUR BAECHT
DISTINGUISHED AMERICAN VIOLINIST
Serious, Talented Pupils Accepted
Metropolitan Opera House Studios, N. Y. C. Penn. 2834

Louise St. John WESTERVELT
SOPRANO
TEACHER OF VOICE
Columbia School of Music
509 S. Wabash Ave., Chicago

KRAFT
Concert - TENOR - Oratorio
Associated with Frank La Forge
14 West 68th St. New York City

CLARENCE DICKINSON
Concert Organist
Organist and Director, Brick Church, Temple
Beth-El, Union Theological Seminary,
412 Fifth Ave., New York

OTTO LUENING
Composer—Conductor
3 1/2 years executive director Opera Dept., Business School
Vocal Coach—Theory and Composition
687 Lexington Avenue, N. Y. Tel.: Plaza 7692

BUTLER Soprano
PUPILS ACCEPTED
512 Fine Arts Building Chicago, Ill.

HAMILTON MORRIS
Soprano CONDUCTOR Teacher
169 Columbia Heights, Brooklyn, N. Y. Tel. 6935 Lafayette

SIBYL SAMMIS MacDERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS: 166 W. 73rd St., New York City
Tel.: Trafalgar 6761 and Endicott 9748

RUTH J. KENNARD
TEACHER PIANO-HARMONY
Children a Specialty
Studio: 828 Carnegie Hall, New York City
Residence: 35 East 77th St. Phone: Rhineland 5663

MARGARITA MELROSE
PIANIST
7622—12th Ave., Brooklyn, N. Y.
Tel. 5285 Bensonhurst
"Miss Melrose comes out of the West with a tone which
is vigorous, not to say thundering."—N. Y. World.

FRANCES SEBEL
SOPRANO
144 West 86th Street, New York
Telephone: 6992 Susquehanna

Maude De Voe
Soprano and Teacher
Personal Address
P. O. Box 548 STAMFORD, CONN.
(Visuola Exponent)

VICTOR HARRIS
TEACHER OF SINGING IN ALL IN ITS BRANCHES
(Member of the American Academy of Teachers of Singing)

NATIONAL OPERA CLUB OF AMERICA, Inc.
America's greatest organization for
the furthering of interest in opera
Baroness Katharine E. Von Klenner
1730 Broadway New York
Apply to President for all information

LAZAR S. SAMOILOFF
Teacher of J. Clausen,
Claire Dux, Helen Stan-
ley and many other fa-
mous singers,
Now in
LOS ANGELES, Calif.
Studio: 614 South Van Ness Ave.

Under management of L. E. Behymer, Auditorium Bldg.

ANNE YAGO
CONTRALTO
CONCERT — OPERA — ORATORIO
Address Box 231, East Falls Church, Virginia

Georgia STARK
COLORATURA SOPRANO
Prima Donna Pennsylvania Grand Opera Company
Mgt.: L. E. Behymer, Auditorium Bldg., Los Angeles, Cal.

JOHN BARNES WELLS, Tenor
COMPOSER-RECITALIST
Management: Harriet Steel Pickernell
29 West 57th Street, New York Plaza 2508

ARCHIBALD SESSIONS Concert Accompanist—Coach
718 Steinway Hall, Wednesday afts.
Phone: Circle 5231

FAY FOSTER
Composer, Vocal and Dramatic Coach
Dramatic readings to music and costume numbers,
specialties
Address—15 West 11th St., N. Y. City

ARTHUR M. BURTON
BARITONE
Fine Arts Building Chicago

DORA BECKER-SHAFFER
CONCERT VIOLINIST AND TEACHER—LECTURE RECITALS
Interviews Thursday 1—3:30
Studio: 610 STEINWAY HALL, NEW YORK CITY
Telephone: Circle 8217

BELLE FISCH SILVERMAN
VOICE BUILDING
REPERTOIRE COACHING
Address: 301 Clinton Ave., Newark, N. J.
Telephones: Waverly 4200 and Terrace 8915

ALEXANDER ROSANOFF
Teacher of Singing
Formerly of the Imperial Opera in Moscow and leading
opera houses in Italy. Recommended by Hammaninoff,
Boroff and Kousaritzky.
Studio: Hotel Ansonia, B'way & 73d St., New York

V. COLOMBATI
VOICE PLACEMENT—COACHING
Teacher of Josephine Lucchesi
Studio: 44 West 86th Street, New York
Susquehanna 1980

MME. LILLIAN CROXTON
COLORATURA SOPRANO
Croxtan Management, Hotel
Hamilton, West 75d Street,
New York City

M DANIELL
VOICE BUILDER
Diaphragmatic Breathing and Voice Placement
Studios: 131 West 110th St., New York City
Telephone Monument 0777.

MARGUERITE COVELLE
SOPRANO
Concert and Informal Music
1414 Steinway Bldg. New York City

ERNEST WHITE
ORGANIST
St. James Church Philadelphia, Pa.

RHODA MINTZ
SOPRANO
Teacher of Singing
115 West 7th St., Plainfield, N. J.
Telephone: Plainfield 9299

THE BEAUFORT
140 West 57th Street
Tel. 3053 Circle

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY
Church, Concert and School Positions Secured
MRS. BABCOCK
Carnegie Hall, New York
Telephone: 2634 Circle

DUVAL STUDIOS, INC.
NEW YORK PARIS MILAN
J. H. DUVAL
Maestro Duval is now teaching in Italy
VOICE — OPERA — CONCERT
707 Carnegie Hall
(Circle 1350)

ROSS DAVID
VOCAL STUDIOS
63 West 56th Street
Phone: Circle 2297

HENRIETTE MICHELSON
PIANIST
Member of Faculty of the Institute of Musical Art,
after Sojourn in Europe, is
RESUMING HER PRIVATE CLASSES
Sherman Square Studios
160 West 73rd Street, New York
Telephone: Trafalgar 6701

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
29 West 57th St., New York City. Tel. Plaza 2690
140 East 19th St., New York City
Tel. Stuyvesant 5956

ISIDOR STRASSNER
VIOLINIST—CONDUCTOR—TEACHER
Member of American String Quartet, Available
for Concerts. Conductor Hecksher Foundation
Symphony Orchestra,
1769 Eastburn Ave. Tel. Foundation 7068, N.Y.C.

CHARLES A. GRIES
PIANIST AND TEACHER
MRS. GRIES—Preparation of Beginners
Private Studio
850 East 161st Street, New York
Telephone Dayton 0353

CARL M. ROEDER
TEACHER OF PIANO
Technic—Interpretation—Theory
Normal Course for Teachers
603-604 Carnegie Hall, New York
Residence: 425 West 160th St., New York

SALVATORE AVITABILE
TEACHER OF FAMOUS SINGERS
VOICE SPECIALIST
Metropolitan Opera House Building
1425 Broadway, New York Tel.: Penn: 2634

BIRGIT LUND
TEACHER OF SINGING
160 West 73rd Street, New York
Trafalgar 6701

ALICE LAWRENCE WARD
TEACHER OF SINGING
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.
231 Elwood Avenue, Newark, N. J.
Telephones: Pennsylvania 2634 and Humboldt 1429

CHARLES LEE TRACY
PIANO-FORTE INSTRUCTION
Certified Leschetitzky Exponent
Carnegie Hall Studios, 832-J, New York City

FREDERICK E. BRISTOL
TEACHER OF SINGING
466 West 153rd Street, New York City

HENRIETTA SPEKE-SEELEY
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway, New York
New Rochelle Studio, 69 Locust Ave.
Residence Tel., Sedgwick 4344

MRS. JOHN DENNIS MEHAN
Voice Expert—Coach—Repertoire
70 Carnegie Hall, 154 West 57th Street
New York City
All appointments by telephone, 1472 Circle

WALTER L. BOGERT
Member American
Academy of Teachers of Singing
ART OF SINGING
25 Claremont Ave., N. Y. Tel. 4345 Cathedral

JEANNETTE HUTCHISON
CERTIFIED TEACHER OF PIANO,
HARMONY, COUNTERPOINT, COMPOSITION
AND MUSICAL HISTORY
Melody Way, etc., for beginners; also Trains
Teachers; Public School; Piano Classes.
Metropolitan Opera House Studios, New York
Chickering 9370

FRANCIS MOORE
PIANIST—TEACHER
169 East 78th St., New York City
572 Manor Lane, Pelham Manor, N. Y.
Telephones: Sacramento 8086 or Pelham 2260

MME. GINA CIAPARELLI-VIAFORA
Formerly Leading Soprano Metropolitan
Opera House
Teacher of noted artists
Authority on VOICE PLACING
GRAND OPERA AND CONCERTS
Endorsed by world's greatest artists
Studios: 310 West 79th Street New York
Tel.: Endicott 0252

DEANE DOSSERT
Voice Specialist
16 rue des Marronniers, Paris
Appointments by letter only

PROF. A. H. TROUK
Pupil of
JOACHIM — MASSART — DONT
TEACHER OF THE CELEBRATED
MAX ROSTHAL AND GISELLA NEU
Telephone—Dickens 6740

KATHERINE BELLAMANN
TEACHER OF SINGING
Studio: 200 West 57th Street, New York
Phone Circle 9873

WARD-STEPHENS
CONDUCTOR
MOZART FESTIVAL
of Harrisburg, Pa.
Studio: 58 West 55th Street, New York

ERNEST CARTER
COMPOSER—CONDUCTOR
115 East 69th Street - - New York City
Telephone: Rhinelander 8623

GRACE HOFHEIMER
CONCERT PIANIST AND TEACHER
205 West 57th Street
New York, N. Y. Phone Circle 8178

ALBERT VON DOENHOFF
PIANIST, COMPOSER, TEACHER
251 West 102d Street, New York
Phone: Riverside 0366

PHILIPP MITTELL
VIOLINIST
TEACHER OF MANY WELL KNOWN
ARTISTS
Van Dyke Studios, 939 Eighth Avenue, N. Y.
Telephone: Columbus 1370

WILLIAM THORNER
VOCAL TEACHER AND COACH
Address: 637 South Lorraine Blvd
Los Angeles, Calif.
(Telephone Wyoming 4921)

WILBUR A. LUYSER
Specialist Teacher of Sight Singing
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers" No instrument used.
Both classes and individual instruction.
253 Madison Ave., New York
Phone Caledonia 6781
Residence Phone: 2838W, Rockville Center

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone Billings 6224

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone 2634 Penn.

FRANCIS ROGERS
CONCERT BARITONE AND TEACHER
OF SINGING
144 East 62d Street, New York City
Member American Academy of Teachers of Singing

MUSIC-EDUCATION STUDIOS
555 Edgecombe Ave. (West 160 St.)
Directors:
JESSIE B. GIBBS and MARGARET HOPKINS
Telephone Wadsworth 4433

MR. FRANCIS STUART
TEACHER OF SINGING
Pupil of Lamperti the Elder
"Being in full possession of my method of
singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall Studios, New York City

JANET SPENCER
TEACHER OF SINGING
175 Claremont Ave., New York City
Telephone: Cathedral 6840

NEIDLINGER ENSEMBLE
Mrs. William Neidlinger, Pianist
William Neidlinger, F. A. G. O., Organist
RECITALS—MUSICALES—CONCERTS
Instruction: Voice, Piano, Organ, Theory
225 West 99th Street New York City

LEON CARSON, Tenor
TEACHER OF SINGING
New Jersey Studio New York Studio
20 Cottage Place, Nutley 703 Steinway Hall
Tel.: Nutley 2499 Tel.: Circle 5161

MRS. J. HARRISON - IRVINE
VOICE—PIANO
DICTION—COACHING—SIGHT READING
ACCOMPANISTE
1013 Carnegie Hall, New York Phone Circle 1350

CHRISTIAAN KRIENS
VIOLINIST, CONDUCTOR AND COMPOSER
Studios: Carnegie Hall, New York City
Musical Director Station WTIC
Hartford, Conn.

ADOLPH WEISS
Teacher of Harmony, Counterpoint and
Composition
Pupil of
ARNOLD SCHOENBERG
at the Berlin Academy 1925-27
11 West 69th St., N. Y. Phone: Susquehanna 5956

JOHN BLAND
TENOR
Master of Calvary Choir
VOICE PRODUCTION
61 Gramercy Park—North : : New York
Telephone: Gramercy 1717

F. W. RIESBERG, A.A.G.O.
Organist Calvary Baptist Church, New York
PIANO AND ORGAN INSTRUCTION
Studied under Reinecke, Scharwenka, Liszt and
Papertitz, Leipzig. N. Y. School of Music & Arts,
310 West 92nd St. Tel. Schuyler 4140
Courses arranged to suit individual requirements.
Personal address, 601 West 140th St.,
Tel. Audubon 1140

CARL FIQUE
KATHERINE NOACK FIQUE
PIANO, VOICE, HARMONY AND
COMPOSITION
28 South Portland Avenue Brooklyn

EDOARDO PETRI
Master of Arts Columbia University
TEACHER OF SINGING
Endorsed by world famous singers and
educators
Studio: 1425 Broadway - - - New York
Phone 2628 Pennsylvania

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 157 West 73rd Street, New York
Phone: 3312 Susquehanna
Also Classes for Children

LILLIAN SHERWOOD-NEWKIRK
ART OF SINGING
1425 Broadway, Studio 32 (Metro-
politan Opera House Bldg.), N. Y.,
Wednesdays and Saturdays
All Mail to 11 Morgan Avenue, Norwalk, Conn.

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
510 Steinway Hall, 113 W. 57th St., New York
Thursdays Only
Will Accept Advanced Violin Pupils

**THE ADDYE YEARGAIN HALL
INSTITUTE**
OF PIANO CLASS INSTRUCTION
Graduates now teaching in New York Schools
Normal class every month.
55 West 56th Street, New York Circle 6322

JESSIE FENNER HILL
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway,
New York. Phone: Pennsylvania 2688

S. CONSTANTINO YON
VOCAL AND PIANO INSTRUCTION
By appointment only
853 Carnegie Hall, New York
Phone: 0951 Circle

MME. ADA SODER-HUECK
Teacher of Noted Artists here and abroad
Recognized Authority on Voice Development,
Style and Diction
Opera and Concert Stage
STUDIOS: 1425 BROADWAY, N. Y.
Phones: 4119-2634 Penn.

DUDLEY BUCK
TEACHER OF SINGING
Columbia School of Music, Chicago, Ill.

MME. ANITA RIO
SOPRANO
Vacancies for a Few Pupils
360 West 22nd Street, New York
Phone: Chelsea 9204

MME. EMMA A. DAMBMANN
CONTRALTO
Specialist in voice development (Bel Canto).
Special care given to gradual development of
beginners. Preparation for Opera, Concert and
Church. Correction of faulty methods. Write for
an appointment.
Studio: 123 West 93rd Street, New York
Telephone: Riverside 1436

DR. DANIEL SULLIVAN
Teacher of International Artists
**ALICE NEILSEN, GEORGES BAKLANOFF,
LYDIA LYPKOVSKA**
152 West 74th Street : : New York City
Phone: Trafalgar 1291 Louise Carroll, Secy.

DANIEL VISANSKA, Violinist
Nine years of successful teaching and
Concertizing in Berlin
Address: 235 West 103rd Street, New York
Phone Academy 2560
In Tarrytown, N. Y., Tuesdays
Stamford and New Cansan, Conn., Wednesdays

MME. SCHOEN-RÉNE
365 West End Avenue
Between 77th and 78th Streets
New York

BRUNO HUHNS
SINGING LESSONS AND COACHING
English, French and German Song repertory
205 West 57th Street, New York
Telephone Circle 5420

ARIADNE HOLMES EDWARDS
ITALIAN SCHOOL OF SINGING that produced
the famous baritone **BATTISTINI CARUSON**
and **DE LUCA**. Studio 803, STEINWAY HALL,
113 West 57th St., New York. Tel. Circle 3278.

RALPH ANGELI
ACCOMPANIST
3536—79th Street, Jackson Heights, L. I.
Telephone: Havemeyer 3800

MME. JEANNETTE CAZEAUX
LYRIC SOPRANO
Specialist in teaching singers the difficult art of
French songs and their perfect vocal rendition.
134 W. 93rd St., N. Y. Tel.: 0361 Riverside

L. LESLIE LOTH
PIANIST—COMPOSER
Teacher of Piano and Composition
Interviews by Appointment
SHERMAN SQUARE STUDIOS
160 W. 73rd St., N. Y. Phone: Trafalgar 6701

**VOICES ARTISTICALLY PLACED AND
DEVELOPED**
Coaching in French and Italian Diction
Piano Instruction
VACCARO OPERA COMPANY
Vanderbilt Studios, 15 East 38th Street, New York



JAKUB J. MACEK
Professor of Music
(Former Director Russian
Imperial Orchestra)
MUSICAL CLASSES
FOR ALL INSTRUMENTS
Studios
533 West End Ave., N. Y. C.
339 East 19th St., N. Y. C.
Telephone
Susquehanna 9719 Algonquin 9992

VIOLA KLAISS
SCHOOL OF MUSIC
Philadelphia Tel. Columbia 4673.

ARTIST **MARGUERITE POTTER**
Studio of the Singing and
Speaking Voice
STEINWAY HALL, NEW YORK
Phones: Circle 2916—Raymond 6795
JULY AND AUGUST—LOCHES-DE-MARIN
"Her pupils are a reflection of her
own exquisite art."—(Press Notice.)
TEACHER **SCHOLARSHIPS**

The Center for
Modern Music

J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH STREET
LONDON, W. 1
Complete Catalogues post free on application

INGOODWIN
Teacher of Piano—Accompanist
333 W. 88th St., N. Y. Tel. 5330 Schuyler
or Studio 2A, Sherman Sq. Studios, 160 W. 73rd St., N. Y.

ROMAN PRYDATKEVITCH
VIOLINIST AND COMPOSER
Member Family Zecher-Hahn Philadelphia Musical Academy
1416 Steinway Hall New York

LEON BENDITZKY
3445 ELAINE PLACE, CHICAGO, ILL.

BEATRICE MAC CUE
CONTRALTO
TEACHER OF SINGING
3 West 50th St., New York. Tel: Volunteer 7858

MRS. HARVEY D. INGALSBE
Private lessons once in three weeks in Piano, Creative
Harmony, Psychology and Pedagogy.
Studio—87 Hamilton Place, New York City
APPLICATION BY MAIL PREFERRED

Yascha FISHBERG
VIOLIN STUDIO
336 West 95th St., N. Y. Tel.: 2067 Riverside

ELNA SHERMAN
PIANIST—COMPOSER—TEACHER
600 West 115th Street New York City
Telephone Cathedral 1981

WALTER SPRY
PIANIST-PEDAGOGUE
COLUMBIA SCHOOL OF MUSIC CHICAGO

JACOB WEINBERG
Concert Pianist—Composer—Organist
Studio: 170 West 89th St., New York
Phone: Schuyler 7160

CHARLES TAMME
TENOR
Voice—Teaching
Instruction—
That—Builds
8231 Broadway
New York
Telephone
Tra. 3814

SUE HARVARD
Soprano
Address: 1412 Steinway Hall,
New York, N. Y.

FREDERICK CROMWEED
PIANIST—ACCOMPANIST AND INSTRUCTOR
65 East 175th St., N. Y. C. Tel. Bingham 8529

SCHAFMEISTER
CONCERT PIANIST AND COACH
Address: 105 W. 73rd St., N. Y. Tel: Trafalgar 6991

LEO PORTNOFF
VIOLINIST—TEACHER—COMPOSER
1131 President St., Brooklyn, N. Y. Tel. Decatur 5938

GERTRUDE BONIME
PIANIST
4 EAST 12TH STREET NEW YORK
Tel.: Stuyvesant 0793

RAPHAEL BRONSTEIN
VIOLIN STUDIO
EXPONENT OF PROF. AUER METHOD
255 West 90th St., N. Y. C. Tel. Schuyler 0025

LEILA HEARNE CANNES
ACCOMPANIST—TEACHER—PIANIST
President: Women's Philharmonic Society
582 West 143rd Street, New York City. Tel. Audubon 1189

CLIFFORD LOCKE
CONCERT BARIOTONS RADIO
SPECIALIST IN BALLAD PROGRAMS
797 East Main Street Stamford, Conn.

SIGURD NILSSEN
BASSO
Mgt.: Arthur Judson, Steinway Hall, New York

SUNDSTROM
VIOLINIST
Conductor Woman's Symphony Orchestra of Chicago
4921 N. Sawyer Avenue Chicago, Ill.

BOWIE STUDIO
THE ART OF SINGING
Complete Preparation for Concert, Opera and Church
307 West 79th St., New York City. Tel.: Susquehanna 7197

IRMA SWIFT
TEACHER OF VOICE
Metropolitan Opera House Building
1425 Broadway New York
Phone: Pennsylvania 2634

HERBERT MUSTARDE
Voice Specialist
Teacher of Singing
1425 Broadway, N. Y.
Tel.: PENN 2634

VIRGIL PIANO CONSERVATORY
Special Personal Attention
Better Facilities
Better and Quicker Results
139 W. 72nd St.,
New York City



Studio Guild, Inc.
Grace Pickett, President
Evelyn Hubbell, Vice-President
A clearing house for artists
GUILD HALL
Steinway Bldg., New York
113 West 57th Street
Telephone: Circle 9952



PACIFIC COAST DIRECTORY

ARMSTRONG, FRANCIS J.
Concert Violinist
Resident in Seattle, 1519 3rd Ave.

BOWES, MR. and MRS. CHARLES
Voice—Misc en scene
446 South Grand View, Los Angeles

COOK, ELSIE
Pianist
California Representative of Tobias Mat-
thay Piano School
3325 Octavia St., San Francisco

**CORNISH SCHOOL OF MUSIC,
INC.**
Dramatic Arts and Dancing
Nellie C. Cornish, Director
Roy Street, at Harvard, Seattle, Wash.

KANTNER SCHOOL OF SINGING
Clifford W. Kantner, Director
306 Spring Street, Seattle, Washington

LOTT, MR. and MRS. CLIFFORD
Voice and Piano
Member American Academy of Teachers of Singing, N. Y.
912 W. 20th St., Los Angeles

OATMAN, JOHN R.
Musical Courier Correspondent
713 Couch Building, Portland, Ore.

S. T. EMBER, ROSA
"Producer of Vocal Artists"
602 N. Highland Ave., Los Angeles

**SAN FRANCISCO CONSERVATORY
OF MUSIC**
ERNEST BLOCH, Director
3435 Sacramento St., San Francisco

**THE ELIZABETH SIMPSON PIANO
STUDIOS**
Coaching of Concert Programs a Spe-
cialty
26 O'Farrell St., San Francisco

SMALLMAN, JOHN
CONDUCTOR
SMALLMAN A CAPPELLA CHOIR
Los Angeles Oratorio Society
1117 Beaux Arts Studio Bldg., Los Angeles

Vienna's New Opera Director the Focus of Interest

Clemens Krauss' Initial Productions a Brilliant Success—Gigli's First Visit a Riot—Musical Life Looking Up—Magda Tagliaferro Receives Ovations—American Pianists Make Successful Debuts

VIENNA.—The opening of Vienna's musical season found public interest centered upon the new director of the Opera, Clemens Krauss. For despite the good, often brilliant, music going on the year round in our concert halls, no musical institution is closer to the heart of the Viennese than his Staatsoper. The theater attracts an Austrian more than anything else, and particularly the opera as a means of hearing music and indulging in the hero-worship so dear to his soul.

He is jealous of his State Opera, and at the outset a bit hostile towards anything new, such as a director who would seem to threaten long established traditions. Moreover, familiarity detracts from hero worship, and Clemens Krauss has been a familiar figure ever since his youth. Thus it was that when Krauss' appointment was announced last winter, following the refusal of Furtwängler—Vienna's conducting idol—to accept the same post, the press was divided, and there were more opinions against than for the new man. The one thing on which everybody agreed was that he was facing a hard job.

During the intervening months, however, and particularly after Krauss' notable success at the Salzburg Festival, public feeling turned in his favor, and when he ultimately appeared in his new capacity of director, his reception was not only polite but even warm. He arrived with trunks full of good promises, and, apparently, with sufficient energy to fulfill them. He announced completely restudied and re-staged productions of Der Rosenkavalier and Die Meistersinger, and delivered them at the appointed date, a great achievement to start off with.

He also promised interesting novelties, and

preparations are already under way for the production of Alban Berg's Wozzeck. Moreover, he suggested a reform of the long neglected ballet, and it is no secret that two novelties are now in the course of preparation, namely de Falla's L'amor brujo, and Grete Wiesenthal's ballet, The Ne'er-do-well of Vienna, with music by Franz Salmhofer. Prompt action is a conspicuous virtue among operatic directors; Krauss' predecessors lacked it, but he evidently does not.

A SUPERFLUITY OF CONDUCTORS

But Krauss' job is still hard. He found himself faced by contracts with a large number of conductors. Franz Schalk, for example, is still in the house and has been promised twenty performances; a disgruntled ex-director is bound not to be a pleasant collaborator at best. Richard Strauss is the second star-conductor, and he, too, has a twenty-night contract; Furtwängler is the third, and his contract calls for at least ten nights. What with Robert Heger, Karl Alwin and Hugo Reichenberger still on the roster, there is a surplus of conductors eager for work. On the other hand, Krauss found a goodly number of serious deficiencies in his company.

But his two debut productions proved that he is both a worker and an organizer. Der Rosenkavalier was presented in the same gorgeous new scenic and musical garb which won such unstinted approval at Salzburg a short time before. On the stage of the Vienna Opera, with its greater possibilities for scenic display, added to the enviable acoustics of the theater, the production seemed even more beautiful. At all events it was a complete success for the new director. The

public and the press were unanimous in their praise.

A HUMOROUS MEISTERSINGER

Die Meistersinger, Krauss' second production, was equally fine in its way. Lucidity, which is the new director's guiding principle, benefits no score more than that of Wagner's "comedy opera." Krauss is the great optimist among the operatic conductors. He

has a light hand and brilliance, while his searching instinct for middle voices make the orchestral texture even richer than usual. If he emphasizes the comedy side of this music somewhat to the neglect of the tragic elements, no one will object to this departure from a customary Teutonic tendency to pathos and portentousness. Above all, Krauss

(Continued on page 27)

Ernst Bloch Attends Amsterdam Festival Given in His Honor

Two Concerts Devoted to His Compositions—Enthusiastic Applause for "America"—A New Cellist Welcomed

AMSTERDAM.—The last two orchestral concerts of October were a veritable Ernst Bloch festival, in which public interest was intensified by the presence of the composer himself. Among other works, the C sharp minor symphony, a product of his youth, was heard here for the first time. The richness of its thematic material and orchestration amply testify to the unusual talent of its adolescent composer. Schelemo, in which Marix Loevensohn gave a magnificent performance of the solo, has become a favorite here, and has its permanent place in the orchestral repertory.

Public interest centered chiefly, of course, on the composer's symphony, America, which had never been heard here, and which Bloch himself conducted at the second concert. Opinions on the work were divided at the close of the performance but the adverse ones in no way dimmed the storm of applause with which it was greeted. An onlooker would have received the impression that Bloch had the public in the hollow of his hand.

The remainder of the program, conducted by Mengelberg, comprised overture Zur Weihe des Hauses by Beethoven and the

Haffner Serenade by Mozart, in which Louis Zimmerman, the concert master, played the violin solo in great style.

Cecilia Hansen recently appeared with the orchestra, giving a brilliant performance of Mendelssohn's violin concerto.

PAUL HERMANN'S SUCCESSFUL DEBUT

In the recital hall we made the acquaintance of a young Hungarian cellist, Paul Hermann, who, besides playing a number of well known pieces, introduced a sonata by his countryman, Zoltan Kodaly. This work is a decided addition to the present meagre cello literature, not alone because of its musical importance, but also because of the entirely new possibilities, technically speaking, which it opens up. Mr. Hermann, who had played it at a Salzburg festival, performed it here with great virtuosity and a fine sense of musical values. He had an enormous success.

The Holland String Quartet gave a recital during the course of which it played the Schumann and Franck quintets, with the assistance of William Andriessen, the Dutch pianist, and also a quartet, entitled Poeme, by the Russian composer Alexander Krein. Here is an organization of which the Dutch are justly proud.

K. S.

Paul Robeson, at Carnegie Hall, Shows Reasons for His European Triumphs

Huge Audience Gives Him an Ovation—Second Recital Equally as Successful

An immense audience greeted Paul Robeson at Carnegie Hall on November 5, giving him one of the great receptions to which he is accustomed, and begging for more and more of his faithful interpretations of the songs of his race. He was generous with encores, as he always is, but the audience seemed to be insatiable and would willingly have kept him and his accompanist there till the wee hours. His accompanist was the inimitable Lawrence Brown, arranger and singer, who chimed in occasionally with his tenor above Robeson's baritone, after the Negro manner.

The reasons for the recitalist's sensational successes on his recent European tour very soon became manifest. There is no more perfect interpreter of the Southern folk song than he, whether spiritual, work song or nonsense song,—and it is hard, sometimes, to know where to draw the line between the one and the other. Brown is a splendid arranger and accompanist, and the two Negro artists give as nearly as is humanly possible a correct replica of the singing of the Negro as it was in the past when most of these songs were invented.

A proper introduction to the singing of Robeson would be a careful study of the scientific works of Prof. Metiessel of the University of Iowa, who has collected a number of graphs on moving picture films, showing exactly what happens at those moments when the Negro seems to slide towards a note, or away from a note, or to add a grace note that is a sort of catch in the throat—how else describe it? Proper interpretation of Negro song depends upon the perfect use of these devices in a natural manner, without exaggeration. With Robeson it is just the faintest breath, difficult to hear, impossible—as Prof. Metiessel has proved—to indicate on the printed page. That so cultured a singer as Robeson is still able to do it as he does is remarkable enough in itself.

He sang a lot of old favorites, songs we never get tired of hearing, songs so full of true emotion, so pathetic, even when they are humorous, that they reach our hearts with an appeal rare in music more complex.

And this big, husky, virile six-footer that is Robeson knows what it all means, gets into the inner depths of it. Beneath his dignity and seeming placidity a laugh is close to a tear, a smile near to a sigh, yet his art is utterly devoid of any false sentimentality because it is natural to him. His is not a simulation of sentiment and feeling, but a simple, unaffected expression of what lies deep within him—an integral part of his nature, the nature of his race.

Is it any wonder that he brings his audiences to tears and cheers?

A SECOND RECITAL

Carnegie Hall was again jammed on Sunday evening by a distinguished audience, at the second Robeson recital. At an early hour even standing room was unavailable. And what a rousing reception he got!

As on the first occasion, the singer kept to Negro spirituals and songs of the South. The beauty of his voice, with all its natural appeal, the vital way in which he interprets the songs of his people and the sheer charm of his art cannot possibly be without magnetic effect.

After each number, the great audience broke into applause that knew no bounds. Several numbers, such as Deep River and Water Boy, had to be repeated. After each set of songs, two and three encores were in order.

Robeson arranges his program with an idea towards contrast in moods so that, although spiritual follows spiritual, the audience's interest is constantly stimulated. Extra numbers which Robeson announced, and several of which he explained, were met with rounds of applause, showing that they were waiting for their favorites.

The spell of Robeson and his programs is quite positive. His interpretations, guided by an exceptional intelligence, are realistic to a degree. Robeson succeeded in holding even the most blasé concert-goers, and at the end of the concert many were loath to leave.

Lawrence Brown, his clever associate, who makes many of the arrangements and holds forth at the piano, occasionally lending his tenor voice in duets, was also well received.



ELEANOR SPENCER,
pianist, whose re-appearance in New York is scheduled for Carnegie Hall on Saturday afternoon, January 18.

The Morgan Trio, Following Many Appearances Before Royalty, Returns for American Tour

The Engagements of the Sisters, Marguerite, Frances and Virginia,
Included Appearances in France, England, Italy and Egypt—
Plan to Remain in America for About Six Months,
After Which They Return to Their Home in Paris

The three talented Morgan sisters—Marguerite, pianist; Frances, violinist, and Virginia, harpist—have returned to America for a tour of their native land after having played before many of the Crowned Heads of Europe. They arrived in New York on the Olympic, and shortly after found their way to the MUSICAL COURIER offices. They were in the best of spirits, told many interesting incidents in connection with their appearances abroad, and looked forward to conquering the musical public of the United States just as they had won the hearts of the Europeans. With the girls was Scherzo, a wire-haired terrier of whom they are very fond and who owes his musical name to Mrs. Pierre Montoux.

These young artists expect to stay in America about six months and play at many colleges, clubs and social functions, returning to France in the spring in time for Marguerite's engagement as soloist with the Paris Symphony Orchestra.

Despite the fact that the Morgan sisters are still very young—the harpist being still in her teens—their numerous press notices give ample proof that they have a splendid European reputation. They have made more than sixty public appearances together.

"After our recitals," said Frances, the brunette of the trio—the other two girls are blondes—"people frequently express astonishment that we should play so well at our age. The reason for this is that we have always lived in a musical atmosphere and began our training at a very early age. We have not only learned to play music, but we also have studied intensively about music and musicians."

MAKE MANY OF THEIR OWN ARRANGEMENTS FOR HARP, PIANO AND VIOLIN

Virginia then interrupted to say that she and her sisters are familiar with the technique of each other's instruments, that they play without music at their concerts, and thus are enabled to listen much better to the effect of the ensemble. The combination of harp, piano and violin is rather unusual, and therefore it has been necessary for the girls to make many of their own arrangements, something which all three of them are capable of doing. In their arrangements, Marguerite said, the piano replaces the orchestra, the violin sings the melody, and the harp lends color.

MARGUERITE BEGAN PUBLIC CAREER AT AGE OF SEVEN

Marguerite was the first of the sisters to go abroad five years ago. Before that she had given many recitals in the United States, the critics at that time declaring she gave proof of a true artistic sense and a sure mastery of her instrument. Her public career had begun at the age of seven, the preparation for which had been gained under the guidance of her father; the late Hugh P. Morgan. Marguerite's European studies were pursued with Alfred Cortot. In 1927 this young pianist spent three weeks in Vienna, giving several recitals during that period. She played the Serenade of Stravinsky, thus having the distinction of being the first American artist to play by invitation before the Austrian branch of the International Society of Music. Marguerite has many interests in addition to her musical activities. One of them is the study of languages. She speaks French fluently—her sisters do too—and she can hold a conversation in Russian.

Two months after Marguerite left for Europe she was joined by the two other members of the trio. With their mother, they all made Paris their home, and frequently entertained for American students and artists. Frances studied at Fontainebleau and also made appearances as soloist. In fact, all three girls fulfilled solo engagements in addition to their trio work.

VIRGINIA WINS COVETED HONOR

Virginia, who had been studying harp and cello in Boston, after her arrival in Paris, won the coveted honor of being one of the two foreigners permitted to attend the Conservatoire each year on scholarships. She created an excellent impression at several of the recitals at the Conservatoire.

TRIO APPEARS BEFORE ROYALTY

For several years the girls had charge of the Sunday evening concerts of the United States Students and Artists Club in Paris, and played with such famous artists as Luella Melius and Ganna Walska. When they appear in recital the Morgan sisters

often wear the picturesque costumes of the Victorian period. Their programs are varied and of a type to appeal to all tastes. They have won special success abroad playing at society functions, at garden parties, and at fashionable summer resorts. In London they had a command performance at Kensington Palace before the Princess Beatrice, Aunt of King George and mother of the Queen of Spain. On that occasion the piano Marguerite played was the instrument presented to Queen Victoria at her Jubilee. The trio also appeared at a dinner given by Lady de Boot at the Villa Springfield in honor of Dame Lloyd George and Sir Thomas and Lady Carey-Evans.

While on a tour of the Riviera the girls played at the home of the Duke of Connaught at a birthday celebration which he had arranged for his sister, Princess Louise, Duchess of Argyll. The Kings of Denmark and Sweden, Princess Nicholas of Greece and Princess Helen of Russia are among the other members of royalty who have heard these artists play.

Their engagements have taken them to Egypt, and while en route on board the S.S. Ranchi they played for the Princess Mary and Viscount Lascelles. In Cairo their two concerts were under the patronage of North Winship, charge d'affaires of the United States in Egypt, and in Alexandria the patron for their concerts was the Governor, Sabry Pascha.

GIVE PRIVATE CONCERT FOR MUSSOLINI

All three members of the Morgan Trio were especially thrilled when they spoke of



LE TRIO MORGAN.

three charming American girls who recently returned from five years of study and concert work abroad. The sisters are, left to right, Marguerite, Frances and Virginia.

playing at the Villa Torlonia in Rome for Mussolini. This was a private recital for Il Duce and his family and took place in his palazzo. The famous Italian Premier was very much pleased with the playing of the trio, and presented each of the artists with a signed photograph. While in Rome the girls also played at a reception at the Palazzo Rospigliosi given for 150 guests by Mrs. Fletcher, the wife of the American Ambassador.

MAKE SOUND PICTURE IN PARIS

In speaking of appearances over the radio the artists recalled especially the interesting experience of playing on the night of November 6 when the American Presidential returns were broadcast through the courtesy of the Tribune-Petit Parisien. In London the Trio was heard several times over station BBC. Their European activities also included the making of a sound picture in

Paris for the Campagne Francaise de Films et Sonores which they finished just before sailing in October.

The first New York appearance of the Trio was scheduled for Steinway Hall on the afternoon of November 13 under the auspices of Mrs. H. E. Talbot, of Dayton, Ohio. Their program included music dated from the 13th Century to the present-day moderns.

G. N.

New Carnegie Hall Organ Dedicated

Carnegie Hall, New York, held a capacity audience on November 4, on the occasion of the first hearing and dedication of the new Kilgen organ. Participating in this event were Pietro Yon, organist; Gina Pinnera, soprano, Reinald Werrenrath, baritone; the Oratorio Society of New York, Walter Damrosch and Albert Stoessel conducting; Rev. Dr. Henry van Dyke; and Hugh Porter, accompanist at the organ. The splendid capacity of this four manual instrument, containing over 4,000 pipes, 7,000 notes, 20,000 feet of copper wire, with its solid diapason tone and all manner of modern stops, was brilliantly demonstrated by organist Yon in solo works by Bach, Mendelssohn, Skilton, Russolo, Guilmant, Yon's own Echo, also his Second Concert Study, which, played in masterly fashion, drew special applause. Such tones, both in power and quality, are seldom found in an organ, and it is evident the house of Kilgen have fairly outdone themselves in this splendid instrument, which was displayed by organist Yon in truly splendid fashion. Dr. Damrosch, conducting Thanks Be to God (Mendelssohn) also his own Peace Hymn, received an ovation, which also occurred after Werrenrath's singing of Danny Deever. A truly poetical and beautiful Dedication Address by Dr. van Dyke "deserved an encore" said one hearer. Gina Pinnera established herself forthright with her Carnegie Hall recital (just two years ago); Reinald Werrenrath has been known throughout the land as a favorite singer much longer, and both artists fairly shone in their vocal offerings. Miss Pinnera added the Valkyrie's Cry to her operatic numbers, and Werrenrath collaborated with the orchestra in Wotan's Farewell in a gorgeous performance. The choral numbers were features of the affair, which closed with the Netherlands Hymn of Thanksgiving (Kremser), in which chorus, orchestra and organ united in a stupendous, triumphant outburst of music. The souvenir program contained artistic features, including the McNulty etching of Carnegie Hall, historical matter relating to events there, letters from John Erskine, W. J. Henderson and Richard Aldrich, detailed specification of the organ, and had some cuts of all the participants, including Robert E. Simon, owner of the hall, who modestly kept in the background.

Stuart Ross Active

Stuart Ross, pianist and coach, with studios in New York, has started upon one of the busiest seasons in some time. Several prominent radio personages are working with Mr. Ross, among whom are Lois Bennett, the "Armstrong Quaker Girl," and Willard Amison, tenor of the Michelin Tire Hour. A new ladies' quartet, which is to go on the air very soon, is also coaching with Mr. Ross.

In addition to his coaching activities, Mr. Ross does considerable accompanying. Recent appearances have been made with Yvette LeBray and Gina Pinnera and many more are scheduled for the next few months. In the spring Mr. Ross will go on tour with Rosa Ponselle.

THE PRODUCTION OF TONES

Open Tones—Covered Tones—Closed Tones

By Mme. Delia Valeri

[This is the fifth article in a series which Mme. Valeri is writing for the MUSICAL COURIER. The fourth, which dealt with Tone Attack, appeared in the issue of November 9.]

Open Tones—otherwise called *white voice*—are not to be confounded with singing with the mouth or throat open. In these tones the mouth is spread, and backward and wrong attack is the immediate consequence. Furthermore the tone has a tendency to flatten, is uneven, loses color and carrying power. The stress of the work then lies exclusively on the vocal cords, without any other point of support, the voice wobbles and in time will be affected by tremolo.

The habit of singing "open" is responsible for the short duration of many beautiful voices. It is impressive to see how some of them are disappearing like flying meteors. It is true that this way of using the human voice is sometimes very effective, especially before audiences who, in the expression of their own feelings, have a certain tendency to exaggerate. Apart from the fact that these effects do not go as far as the singer believes, they reflect no credit on the taste of the singer nor on that of those who show delight in listening to them.

Covered tones—In these, the singer stiffens the muscles of the vocal mechanism and in some cases contracts the inferior lip or both lips. In other words, the singer sings with his muscles instead of leaving them in a complete state of relaxation to help the formation of a free and natural tone. In fact, the covered tone is an alteration of the natural voice made at the price of its quality. The voice is monotonous, sometimes lugubrious, and a wandering from the pitch is very frequent. Illustrations of this strange way of singing (on account of which the ascent of the scale becomes an almost impossible feat) is often offered by German singers. Their difficulties with the high tones—although the tenor in German opera seldom sings higher than A—have led people to believe that their voices are naturally short ranged. I do not believe that this is true. Their vocal struggles are caused by the utterly irrational use of their voices. The complications that arise from the bringing into play of muscles that should rest in a state of perfect relaxation, causes a waste of breath that forces them to phrase poorly. Wagner himself, in his writings, often refers to the limitations of the German singers, and to the difficulty of successfully developing

the human voice in Germany on account of the German language and the lack of clear ideas as to the technic of vocal art.

Closed Tones—A perfect control of the voice can be obtained by closing the tones. To say it in Italian—*Chudere ed appoggiare la voce avanti*, which means: Close the tones and give them a point of support at the forward part of the mouth. This is the spot where all tones should be focused, including the high tones which should have their points of resonance (overtone) in the head, but should at the same time be carried down to the same point of appoggio (support), keeping the throat fully open.

The tones so controlled will be perfectly true and easy, the whole scale will become well equalized and balanced, and the quality will be rich and colorful.

I will end this article with a warning against the habit of lightening the lower part of the voice with a view of facilitating the production of the high tones. That is a mistake. Full low tones (not supported in the chest) when correctly placed, greatly help the ascent of the scale. This may seem paradoxical to superficial voice students; still it is a fact based on the laws of nature and only facts and results count in art as well as in practical life.

[Mme. Valeri's next article will deal with the *Messa di voce*—*Mezza voce* and *Falsetto*.]

[NOTE:—A misprint occurred in the article which Madame Valeri wrote on "Tone Attack—Blending of Registers, Some Difficulties of the Coloratura Soprano," and which appeared in the issue of November 9. The third paragraph should have read as follows:

"Now two things frequently happen. A singer might attack low B in the place that belongs to low C. The entire voice is thus displaced upward; the capacity of his resonance chamber is thus partly cut off, and there will not be sufficient room left for his high tones which will sound thin and edgy. He might attack low D in the place where low C should be attacked. In this case his voice is displaced downward and the development of its low and medium parts is seriously handicapped."

GREAT MEN WHO HAVE MET ME

By Otto Shutupski

World Famous Pianist

(Relayed to the Musical Courier by Fred. J. Boyle)

Your editor has very wisely asked me to write an article telling its great host of readers some of the adventures that have befallen me when hobnobbing with the great. May I crave indulgence before going any farther if I should appear a bit egotistical in my article. Such, I assure you is not the case. In fact, like all great men, I am really most modest and retiring. I remember once telling Brahms that if he had been more aggressive his great legacy to mankind would have been appreciated very quickly. He replied that he was a composer and not an operatic tenor. Ha Ha. Brahms could be very amusing at times. He also had a peculiar aversion to pianists, a peculiarity which I share myself. The artist, you know, is a most complex individual and has many strong likes and dislikes which would appear incongruous were it not for his nature, which is essentially temperamental. Ah dear reader could you but get an inkling of the anguish that we artists suffer from our temperaments you would not be so ready to condemn our little peccadillos.

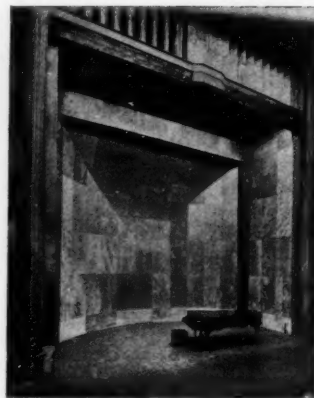
Well, as I said, Brahms did not relish pianists but those like myself who possessed the divine spark of creative genius he welcomed as friends and equals. Many are the ideas that I and Brahms have swapped. I would for instance let him pick out the technical errors, such as putting a sharp for a flat, which are bound to creep into any artist's compositions. And in turn I would outline a symphony for him. This of course was all done under the pretense of taking lessons, for Brahms was intensely proud and would take nothing from anybody. We who were his friends were only too glad to contribute to his financial support in this very nice way.

Another little trait of Brahms was to stand on his head when,—Ah no I'm thinking of somebody else again. You know I'm getting to be quite an old man as ages go, and though I feel just like a twenty-year old boy in every way, including spirit, I sometimes get a bit twisted.

Let's see. I was telling you about Brahms wasn't I? Well right now I can't think of much more about Brahms except of course that he was one of my greatest friends. Oh yes—about the Unfinished Symphony. You've all heard it of course. People have often wondered why Brahms didn't finish this work which started out so prettily. Well to tell you the truth Brahms didn't write it at all. It seems to have been written by a fellow called Schubert who lived way back somewhere. Personally I never bothered about a lot of these people. It seems to me that if you can play Bach, Beethoven and Chopin and have a deep and abiding love for these great classicists then what's the use in— Yes this fellow Schubert wrote it and Brahms happened to come across it somewhere, so of course when he died it was thought to be his. This I presume will clear up the question that has puzzled geologists for so many years.

Speaking of composers reminds me that it is always a good thing to follow the consensus of popular opinion. I mean if you find that a certain composer is well liked it is best to try and cultivate a taste for him even if you don't like the man's stuff. You see, so many people can't always be wrong and they might keep on liking him. Therefore it is always best to be prepared. To give you an instance. In my youth I used to play the great works of Moscheles and the sprightly galops and fantasias of kindred composers. Later I discovered that people were beginning to admire this fellow Chopin. Personally I couldn't see him at all. For one thing the fingering was so complicated. However I investigated and why!—by the time everyone liked Chopin I had cultivated a deep and abiding love for that composer myself, and incidentally was right in line with the public taste.

Talking of fingering reminds me that it is always best to place the thumb under the other digits in runs and such. In my own career I have investigated every nook and cranny of my art and it is only after a great deal of strenuous experimentation (at one time in my career I worked at least sixteen hours a day) that I came to the now generally accepted method. I tell young players not to try such notions as putting



Photos by Chevojon, Paris

THE CONCERT HALL OF ECOLE NORMALE DE MUSIQUE DE PARIS.

The Society of the Friends of the Ecole Normale de Musique de Paris plans to give, every year, a series of eight concerts, open to its members. These concerts will be under the general direction of Alfred Cortot, who will arrange the programs, invite the various artists and composers, and also conduct the Chamber Orchestra, composed of thirty-five players, and the chorus of the school. The concerts for this season will take place Thursday evenings, December 26, January 30, February 27, March 27, April 17, May 22, and June 5 and 26.

Antonio Lora Teaching and Composing

Antonio Lora, pianist and composer, is active this season at his private studios in New York and as a member of the faculty of the Juilliard School of Music. He formerly was an artist-pupil of Alberto Jonas and also acted as assistant teacher for that eminent author and pedagogue. For the past two years, in addition to the teaching of



ANTONIO LORA

theory and piano, Mr. Lora has done considerable composing. He has just completed a sonata for violin and piano which will be performed in the spring and also has written several piano solos for concert use.


Mr. Lora, however, has not confined his activities to teaching and composing, for he also has many concert appearances to his credit. Following his New York debut recital the critics praised him highly for the fine art displayed by him. According to the New York Evening World, "He has a facile and easy style and injects dash and spirit into his work," and the New York Herald Tribune critic declared that "Mr. Lora proved to have the fleetness of fingers and ability to encompass technical difficulties necessary for an effective performance."

Horowitz Arrives

Vladimir Horowitz, back from Europe, opened his third American tour in Washington on November 4. He will remain here a little over five months, making seventy-three appearances during that period. He will tour this season, for the first time, as far as the Pacific Coast, where his engagements will include an appearance with the Los Angeles Symphony Orchestra. He also will be heard as soloist with the Chicago, Philadelphia, St. Louis, Cleveland and Detroit symphonies. The pianist is giving three New York concerts at Carnegie Hall, his initial one on November 15, the second one on February 24, and the third, his final appearance in the country this season, on the Judson Celebrity Artists Course, April 15.

Marie Montana on Tour

Marie Montana is having much success on her current tour of the West. She inaugurated the Civic "Pop" Concerts in Phoenix, Ariz., with much favor and had equally successful appearances at Lexington, Ky., and Zanesville, O. Following this, Miss Montana motored to Los Angeles and will also fulfill concerts in Albuquerque, N. M., Boulder, Colo., Seattle and Vancouver.



JOHN HUTCHINS

Vocal Diagnostician

Would you like a frank and unbiased opinion of your voice and its professional possibilities?

Auditions arranged for students with the leading theatrical producers.

STUDIOS: New York 59 W. 47th St. Sunnyside 2498 Endicott 2518 Apply to Wm. Orth, Assistant

Paris 86 rue de Valenciennes

"He is not merely a fine artist—he is a great one."
(Westminster Gazette)

Harold Samuel

Pianist

In America
January, February 1930
Soloist Four Concerts
Philharmonic Symphony
Society,
Friends of Music, etc.

Management
RICHARD COPLEY
10 East 43rd St.
New York

Steinway Piano

"Mr. Samuel is by no means a pianist of one period or one composer."
—New York Times



"The plain people sit and listen and go away to come to a second recital."
—Rochester Democrat and Chronicle

NEVADA

VAN DER VEER

AGAIN CREATES A FURORE AT HER BERLIN RECITAL
AT THE BACHSAAL ON SEPTEMBER 24, 1929

"The great success achieved by Nevada Van der Veer was well deserved. She has an extremely well schooled and poised contralto whose color and tone possess a captivating harmony. In addition her art of delivery shows good training and she has excellent diction."—*Max Danisch, Berlin Der Tag, Oct. 4, 1929.*

"A singer of rank, such as one seldom meets in concert halls, is the American Nevada Van der Veer. She has absolute command of her melodious, luscious and unusually rich voice, controls her breath, weaves her tone and phrasing in a manner that it is a joy to hear. She descends from a genuine forte, that soars without effort to a glorious fortissimo, to a genuine piano, which she is able to carry to a delicate and tender but firm and ringing pianissimo. Thus she is able to interpret songs with dramatic quality as well as pure lyrical music. Her voice is excellently placed and its scale is built up like a pillar of melody. How deeply she has penetrated into the character of the German Lied she proved by her interpretation of songs by Hugo Wolf and Richard Strauss. *Auf Wiedersehen!*"—*Walter Hirschberg, Berlin Die Signale, Oct. 2, 1929.*

"Nevada Van der Veer's Lieder concert of this year again had all the qualities that are expected of a great singer. Rich in color and of soft luminosity, her marvelous voice radiated splendor throughout the hall. We cannot help admiring her wonderful training, her excellent breathing technique. She sings both with intelligence and a feeling for the peculiarities of style (Haendel, Bach), and she has the spiritual vision necessary for the interpretation of the religious element contained in the Lied. She reached the height of her artistry in her interpretation of the very difficult and merciless to the voice 'An die Hoffnung' by Beethoven and 'Mignon' by Hugo Wolf."—*Berlin Allgemeine Musikzeitung, Oct. 2, 1929.*

"We made a very pleasant discovery in the American contralto, Nevada Van der Veer. She has a delicate and not over-intensely trained voice, an excellent and even resonance and technique in all registers, an astonishing ability to sustain tones which is founded on a developed legato art; in short, a singer whose qualities deserve the highest admiration."—*Dr. Hofer, Berlin Neue 12 Uhr Zeitung, Oct. 2, 1929.*

"Nevada Van der Veer is deserving of highest notice on account of her sonorous voice and fine technique; she is noteworthy both as a singer and as an artist."—*Berlin Neue Zeit, Oct. 2, 1929.*

"Nevada Van der Veer, a contralto possessed of beautiful qualities and real musicianship, sang in the Bach Hall, Haendel, Bach and Beethoven. She has a lovely, warm mezzo voice. Songs like 'Ave Maria zart'—an unknown song of an ancient German composer—one seldom hears sung with so much sentiment."—*Karl Gustav Grabe, Berlin Der Jungdeutsche, Oct. 1, 1929.*

"A large attendance had been attracted to hear Nevada Van der Veer. Her skillfully developed artistic powers and her enormous technical equipment evoked the response of her enthusiastic audience. No doubt the singer's gracious manner, the natural charm of her magnetic personality, contribute in a large degree to her success; but the most valuable impression we received and wish

to retain in our memory of the concert is the artist's deep penetration into the spirit of the selected compositions and her genuine musicianship in recreating them and endowing them with pulsating life. One is tempted to regard her technique of secondary importance; her technical and intellectual equipment is blended into such perfect harmony and she controls it with such ease. Finally we must praise the singer for her fine German diction and modulation characteristic of our language."—*Dr. A., Berlin Maerkische Volkszeitung, Sept. 29, 1929.*

"At the Bach Hall was heard a voice of extraordinary charm; Nevada Van der Veer, of whom one would expect more a coloratura soprano than a rich, deep and luscious contralto voice. In charming contrast to her depth she also reaches strikingly brilliant heights—often of a marvelously radiant flow. It is a rare voice not to be forgotten."—*L. Sp., Berlin Vossische Zeitung, Sept. 28, 1929.*

"Nevada Van der Veer has a deep mezzo voice of a very fine tone. We must admire the artist's beautiful, even, warm and brilliant quality of tone."—*H. T., Berlin Boersenzeitung, Sept. 27, 1929.*

"The singing of Nevada Van der Veer is distinguished by an excellent command of her material, sonorous depth and flexible height. The artist sang our classics Bach, Haendel and Beethoven with a great deal of routine but also with technical skill."—*J. S., Berlin Tageblatt, Sept. 28, 1929.*

"The most prominent among the singers technically as well as artistically is the contralto, Nevada Van der Veer, which was proved by her concert at the Bach Hall. Everything she touches gets new life pulsating with her innermost feeling, and she does justice also musically to all the requirements of a work of art."—*R. Wr., Berlin Neue Preussische Kreuz-Zeitung, Oct. 5, 1929.*

"Among the women singers the most striking is Nevada Van der Veer not so much on account of her strong recreative power but because of the unusual depth and richness of her contralto."—*J. Rfr., Berlin Morgenpost, Oct. 6, 1929.*

"Nevada Van der Veer attracted a fine audience to the Bach Hall. She has a voice of extraordinary beauty and luminosity."—*Berlin Deutsche Allgemeine Zeitung, Oct. 4, 1929.*

"Nevada Van der Veer is gifted with an easy flowing, correctly placed voice of large volume which naturally presupposes an artistic delight to her audience."—*Berlin Boersen-Courier, Oct. 8, 1929.*

Nevada Van der Veer will accept a limited
number of pupils for vocal instruction.

Studio: 50 West 67th Street - - New York

Phone: Susquehanna 9490

VAN DER VEER IS AVAILABLE ON COMMUNITY CONCERT COURSES

Kranich & Bach Piano

Management: HAENSEL & JONES

Steinway Hall, 113 West 57th Street
New York

DO VOCAL CORDS PRODUCE VOCAL SOUNDS?

By George S. Madden

Henry Frossard, a savant of the faculty at the Sorbonne Institute of France, presented a memorandum at the Academie des Science, wherein he undertakes to prove that all vocal sounds emitted by the human voice are not at all due to the actions of the vocal cords as believed these many centuries. According to Mr. Frossard's theory, all tone is produced by the vibration of the air in the cavities and crevices situated alongside of the vocal cords. Mr. Frossard bases his argument on practical experiment and cites cases where patients have suffered the removal of their vocal cords, and continue to retain the power of clear, intelligible speech and song.

The art of singing is the most serious question confronting the music world today; it is serious for the reason that singing is not alone the greatest of all arts, but it is also something that cannot be done without.

American voices are generally acknowledged to be the best when in their embryo state; but how few ever become artists? They study with the foremost teachers of the world, yet few ever get beyond mediocrity. The voices of the country have degenerated most lamentably in the last twenty years. Where are there singers to take the places of Nevada, Eames, Sanderson, Nordica, and a host of others? It must be acknowledged there are none. Statistics show that the people of this country are spending more money for voice culture than ever before in the history of the country. The students study most assiduously, obeying their instructor in every detail. Who is to blame if the student fails to become an artist?

The same condition exists practically all over the world; good singers are just as rare in Italy, Germany or France as they are in America. Bernard Shaw, in his book, *The Perfect Wagnerite*, writes: "There is nothing wrong with England except the wealth that attracts the teachers of singing to her shore in sufficient numbers to extinguish the voice of those who have any talent as singers. Our salvation must come from the class that is too poor to take lessons."

The trouble with singing teachers is that they have not progressed with the times, and, unfortunately, the teaching of singing is very intricate and confusing because of the physical condition which enshrouds the mechanism and production of the human voice. There is nothing tangible or visible to be guided by, only the ear, the brain and past experience. The foundation of all singing today is based on the theories of the old Italian masters. Teachers, as a rule, differ only in certain vocal exercises, or some other minor detail; the fundamental principle always remains the same.

Correcting faults by vocal exercise does more harm than good, as it intrenches the fault that is hindering the pure tone emission. To illustrate more plainly what I mean: Assume a person is suffering from a severe pain,—his ailment is diagnosed as inflammatory rheumatism. The doctor immediately takes the patient into a gymnasium and puts him through a set of exercises. What would be thought of such a physician? This is a parallel to what happens to a student of singing when he is suffering with a sick voice and calls on a teacher of singing to have the faults corrected. Faults have to

be removed with care and tenderness, until the voice is free; then the proper placement with vocal exercise can be given, and the voice will gain a natural resonant quality.

In mentioning the article by Professor Frossard, I do so mainly to show that the scientific men of today do not believe that vocal cords produce vocal sound. In my judgment it is most ridiculous to imagine that vocal cords stretch like a piece of rubber. This idea, I believe, originated when the people thought the sun revolved around the earth. While I do not agree with Professor Frossard, that all tones come from the cavities and crevices of the larynx (for, in the first place, he has no way of proving his contention) the fact that he has heard people sing and speak that had their vocal cords removed I do think proves conclusively that vocal sound is not produced by vocal cords.

Some years ago I called on a doctor who is regarded as an authority on voice. I tried to explain and demonstrate to him that vocal cords had very little, if anything, to do in producing vocal sound. This man became livid with rage and advised me to have my cords removed and see if I would be able to speak, much less sing. The attitude

of this doctor seems to be the universal attitude of everybody toward anything that does not coincide with orthodox beliefs.

My opinion as to how vocal sound is produced.

We have two different and distinct voices: a chest voice, and pharynx voice. The chest voice is located in the chest and is the foundation of all sound. The pharynx voice is located in the back upper part of the throat and is the consummating part of the voice. These two voices are synchronized; one cannot be used separately.

By way of illustrating the different qualities of the voice we will assume a basso is singing low C in the bass clef; he is using about eighty per cent chest voice and about twenty per cent pharynx voice. A coloratura soprano in singing high C is using about twenty per cent chest voice and about eighty per cent pharynx voice. The apportion of percentage is purely problematical; there is no way of ascertaining the correct amount of each voice used. These two voices are distinctly audible to a keen ear, that is if the voice is properly placed.

The question will arise, what difference will it make to a student to know what produces vocal sound? The fact is of the highest importance to the singing world. It is the first step toward freedom of thought in trying to solve a much mystified, enigmatic problem.

AMERICA FOR AMERICANS

Speech Made by Frank Patterson, Associate Editor of the *MUSICAL COURIER*, at N. F. M. C. Biennial Dinner in Boston

I believe in America for Americans. Mr. Boulton and Mr. Kramer have both of them called attention to the fact that American composers have difficulty in having their works performed in America, and Mr. Boulton brings to light the fact that even now that he is in America it is difficult for him to learn the names of important new works by Americans. This is obviously a fact. I myself have been requested on several occasions by noted conductors from abroad to advise them as to the production of American works, but I found myself unable to do so for two very good reasons. The first is that I had not the time to read manuscript scores. The second is that I am unable to hear performances of these manuscript scores because they are so seldom played.

The International Society for Contemporary Music, of which I am vice-president and chairman of the Music Committee of the American Section, has done exceedingly good work in unearthing new American works and has succeeded in having far more American works given abroad in the past five or six years than were ever given in Europe before. These works, however, are of the ultra-modern type, and some of them are of the sort that many of you would not consider to be music at all. Other American composers have no society to look after their interests, and the result appears to be that their works are not being given to the extent that is to be greatly desired.

I am here, however, to tell you some plain truths, and I must begin by saying that it is entirely unfair to blame orchestra conductors, or theater conductors, opera conductors or managers for this failure to give works

by American composers. It is unjust and unfair to lay the blame where it certainly does not belong. The entire blame lies at the door of the American people. The American public, as a matter of fact, does not support the American composer. If an American program is announced, the American public stays away. It therefore becomes perfectly evident to the conductors of the orchestras and to the managers of the opera houses that American works are not wanted by Americans, and it is unreasonable to expect these conductors and managers to place works on their programs which are obviously not wanted by their patrons. This is the whole reason for the failure of American musical composition to progress, and so long as that reason maintains the progress of American composition will continue to be exceedingly slow.

I do not know whether you care to listen to plain speech of this sort or not, but my purpose in saying these things is to urge the Federation to use its power of publicity to persuade the music lovers of the United States to take a patriotic interest in American composers. So long as Americans continue to give all their interest to the works of foreign composers and to manifest so little interest for the works of American composers, the Americans will have to wait for performances.

Myrna Sharlow in California

Myrna Sharlow has arrived in Los Angeles, Cal., making the journey in two weeks' driving time. She has taken a house in

Hollywood for the winter where her family will be established.

Her season as prima donna with the new Columbia Grand Opera Company opens with her singing of Leonora in *La Forza del Destino* at the smart Biltmore Theater in Los Angeles on December 2.

She will also sing the leading roles in *Trovatore*, *Andrea Chenier*, *Cavalleria Rusticana*, *Faust* and *Pagliacci*. Miss Sharlow is the first of the singers of the company to arrive in Los Angeles, the principal men coming from Italy about the middle of November. Much is being made of Miss Sharlow's connection with the new organization because of her wide experience and routine as well as the fame of her lovely voice and dramatic ability.

Charles R. Baker With German Opera

The German Grand Opera Company, on its coast-to-coast tour this season, will have as its advance manager and publicity representative Charles R. Baker, long identified



CHARLES R. BAKER, Press Representative of the German Grand Opera Company.

with important musical and theatrical attractions.

Mr. Baker began his career in the amusement world in 1897 when he served as advance agent for Edouard Remenyi, celebrated Hungarian violinist who died in May, 1898. He was for some thirteen years business manager of the San Carlo Opera and later served in the same capacity for Anna Pavlova and the Ballet Russe.

Since then Mr. Baker has represented the Chicago Civic Opera Company on tour. He established a record for musical shows by keeping *The Student Prince* in Detroit for seventeen weeks, then piloted *The Vagabond King* across the country on two successful tours. More recently Baker's ability was further demonstrated when he was specially engaged by the Shuberts to assist in publicizing the Victor Herbert revivals at Jolson's Theatre, New York. He knows every railroad station from Peoria to Portland, and when he reaches the Pacific Coast this season, in advance of the German Grand Opera Company, he will have crossed our continent sixty times.

Moiseiwitsch Plays Schumann

Moiseiwitsch played the Schumann piano concerto at Town Hall on November 3 in a manner that delighted a huge audience and brought the artist many recalls. This concerto, the most pianistic and probably the most perfect in form of any of them, gives the player opportunity for emotional warmth without technical display, of which the experienced and gifted Moiseiwitsch took full advantage. He played Schumann as Schumann should be played, with poetry, with dignity, with warmth of tone and sonority, but without sentimentalism.

Among the critics, Leonard Liebbling remarks, in the American, that Moiseiwitsch plays in New York all too rarely. Quite so! A man of his calibre should be heard in this musical town frequently. As Mr. Liebbling says he did on this occasion, so he does on every occasion: "He gave a heart-warming exhibition of pianism, with beautiful tonal shadings and exquisite delicacy and clearness of technic."

Similar comments have so often been made regarding the playing of this great artist that to quote further would only mean needless repetition. Moiseiwitsch has conquered the whole civilized world with his art, being kept away from America all last season by wanderings in the Orient and South America. It is now North America's turn, and he is certain to receive a warm welcome.

Town Hall Lecture Events

The annual bulletin issued by the League for Political Education contains many literary and a few musical features, including a talk by Schumann-Heink on "My America," and numbers by the Fisk Jubilee Singers.

OTTILIE METZGER

Contralto

of THE STAATS-OPERA, DRESDEN
and BAYREUTH

Conducted Master Classes at
The Stern'sche Conservatory
of Berlin

AVAILABLE FOR OPERA, CONCERT
AND RECITAL

Limited Number of Pupils Accepted

For Terms and Dates Address

Management: ANNIE FRIEDBERG, Fisk Bldg., New York



6 QUESTIONS

EVERY INTELLIGENT NEW YORK MUSIC LOVER CAN ANSWER

ON SUNDAY EVENING, OCTOBER 27, 1929, AT CARNEGIE HALL

1. Who "was possessed by seven devils of virtuosity"?
2. Whose "dumbfoundingly magnificent performance made history"?
3. Who "shot off technical pinwheels and skyrocketed with glittering effect"?
4. Whose recital "reached as high a standard as New York has heard for years"?
5. Whose "every offering brought a series of curtain calls"?
6. Who "treated an audience to an example of piano technique such as few of us are likely to hear again"?

The Answer

(of course)

IS

according to

- | | |
|-----------------------|---------------------------|
| 1—N. Y. Evening World | 2—N. Y. Evening Telegram |
| 3—N. Y. American | 4—N. Y. Morning Telegraph |
| 5—N. Y. Evening Post | 6—N. Y. Morning World |

LHEVINNE



"Bewitched the Piano"

"As if possessed by seven devils of virtuosity, Josef Lhevinne played or rather bewitched the piano last night at Carnegie Hall. His incredible mechanics at the keyboard wove a spell of their own, fabulous and uncanny. Many a gasp rose from the overflowing audience as the Russian wizard exhibited feat upon feat of legerdemain.

"His opening group was devoted to Brahms—the Romance, Op. 118; the Capriccio in C Major, Op. 76, and two books of the 'Paganini Variations.' Then he turned to Debussy for 'Les sons et les parfums tournent dans l'air du soir,' 'Les Collines d'Anacapri' and 'Ce qu'a vu le vent de l'Ouest.' Finally recourse was had to Chopin for the Fantasia Impromptu, the Polonaise in F-sharp Minor, four Preludes and the Scherzo in B-flat Minor. The Brahms Romance, proclaimed with imposing richness and body, as well as the very spirit of song, led all the rest in depth and eloquence. The graceful marvels of the Capriccio were as a bridge to the diabolical sorcery of the variations named for the patron saint of executancy.

"Here the soloist unleashed his mythical velocity, his startling pungency of accent, his supernal lightning of touch, his giddy, whirling rhythms and topped the portent with a glissando effect which caused other pianists, in the audience, to exchange glances of admiring despair. If performance ever deserved the epithet of demoniac, it was that of the extra which followed, Mendelssohn's Piece Caractéristique. This scherzo was satanic not only in its speed and ease, but in the mockery, the infernal merriment, which seemed to edge with laughter every microscopic atomy of tone."

Richard L. Stokes,
New York Evening World,
October 28, 1929

(Original review mailed on request)

"Myriad Were the Wonders"

"Last evening Lhevinne gave his first recital of the season. The passing of the years seem only to add cubits to the artistic stature of this pianist. If he was a great technician two decades ago he is a greater one today and a seasoned and sensitive poet, to boot. His program yesterday made obeisance to Brahms, Debussy and Chopin, and myriad were the wonders of its exposition. Lhevinne, for all his distinctions, has not been universally proclaimed a prophet of Debussy. After the way he played 'Ce qu'a vu le vent de l'Ouest' last evening he will henceforth have to be. His Brahms of course, is an old story. But when has even he unloosed so dumbfoundingly magnificent a performance of the Paganini Variations as he did yesterday—one which made history in the fertile annals of this composition?"

Herbert F. Peyser,
New York Evening Telegram,
October 28, 1929

(Original review mailed on request)

For few available dates this season write

CONCERT MANAGEMENT
ARTHUR JUDSON, INC.

STEINWAY BUILDING
NEW YORK CITY

(Knabe Piano) (Ampico Records)
(Victor Records)



SYLVIA LENT

"Hits Note of Approval in Violin Recital."

(Headline in New York American)

AMERICAN

"Her art is decidedly ripe and mature. She met the demands of the music with assurance and revealed the ideas of the composers with understanding. The serene message of Mozart found her a sympathetic interpreter whose sense of rhythm and accent particularly appealed to her hearers." Grena Bennett.

HERALD TRIBUNE

"The recital was of a nature to give deep pleasure to all lovers of dignified, genuinely felt, unsentimental playing. The pure, vibrant tone, the polished technique were solely employed to give veracious interpretations of the printed score. The Mozart A major concerto had a serenity of style and delicacy of nuance seldom encountered. The Brahms G major sonata, exuding the fragrance of a vernal German forest, was played with poetic tenderness throughout." J. D. B.

BROOKLYN EAGLE

"Among young violinists of established reputation none has disclosed an art more meritorious and enthralling than that of Miss Lent. A lovely tone and excellent technical command of her instrument are hers and may be taken for granted by her admirers whose tributes are more fittingly served for her musician-ship." Edward Cushing.

TIMES

"Violinist has fine technique—a brilliant bow, sureness of intonation and a pleasing tone—dazzling technical equipment—a large and cordial audience."

SUN

"Her excellent intonation, taste and good technic in the Mozart Concerto were always praiseworthy, and these qualities she carried over in large degree into her reading of Brahms' Sonata."

TELEGRAPH

"She delighted a friendly audience."



Management

HAENSEL & JONES

Steinway Hall, 113 W. 57th St.

Sokoloff and His Orchestra Offer Clevelanders Unfamiliar Works

Admirable Performances by American Opera Company—Edward Johnson, Raisa and Rimini Delight at Opening of New Radio Station

CLEVELAND, OHIO.—Josef Fuchs, concert-master of the Cleveland Orchestra, was soloist with that organization, playing Mozart's D major concerto with great success. Nikolai Sokoloff charmed his hearers with his exquisite playing of Scarlatti's Trois Pieces, for small orchestra, never before heard in Cleveland. The program ended with Rimsky-Korsakoff's Scheherazade Suite.

AMERICAN OPERA COMPANY'S PERFORMANCES

The American Opera Company, coming to Cleveland under the aegis of Harold J. Miskell and Rodney C. Sutton, gave four performances at the New Music Hall to good sized audiences that found an added inducement in the fact that a Cleveland girl, Harriet Eells, was a member of this sterling little band directed by Vladimir Rosing.

The operas, in the order of their appearance, were Madame Butterfly, Faust, Carmen, and the Loomis work, Yolanda of Cypress. The Butterfly was the lovely and capable little Cecile Sherman, making one of the most perfect Cio-Cio-Sans in operatic history. Charles Hedley was a splendid and virile Pinkerton; Miss Eells a Suzuki of Metropolitan calibre, and Mark Daniels shining as Sharpless. Isaac Van Grove, conductor, was applauded heartily.

Natalie Hall made a beautiful and vocally proficient Marguerite on the following evening. In its effort to break traditions, the direction put in two Fausts; Charles Kullman (one of the finest voices in the troupe) as the old Faust, and Clifford Newdall as the young. John Moncrieff was an eloquent and persuasive devil, and Harriet Eells made a splendidly comic Martha. Another change in tradition was that Siebel was a man instead of a wide-hipped mezzo soprano; Louis Yaeckel sang the part with a light lyric voice. One of the greatest triumphs of the evening was the death scene by John Uppman as Valentine, which was a first rate piece of dramatic singing. Mr. Van Grove conducted again.

Carmen, given at a matinee, presented Bettina Hall and Charles Hedley as the Spanish siren and her conquest. Mr. Hedley scored with his singing. Willard Schindler was a restrained and light-voiced Escamillo. Tom Williams, as Dancaïro, was a conspicuously good member of the ensemble, and the outstanding hit of the performance was the clear and powerful soprano of Nancy McCord as Micaela. Miss McCord seems to have the kind of stuff of which great opera singers are made.

Mr. Van Grove conducted Carmen and the closing bill, Yolanda of Cypress, by Clarence E. Loomis. Natalie Hall sang the lead with fine understanding and clarity of tone, and Clifford Newdall was the tenor, Camarin. Edith Piper, a singer of high attainments, who sings with admirable good taste and finesse, was the queen, and John Moncrieff her king. Harriet Eells won rousing applause with her acting and singing of a Venetian lady.

OTHER NOTES

Edward Johnson was the soloist with the Cleveland Orchestra, singing unusual and beautiful songs by Charles Martin Loeffler with orchestral accompaniment by Mr. Sokoloff and his men. These songs were The Hosting of the Sidhe, The Ballad of the Fox Hunter, and the Fiddler of Dooney, all of them taken from Five Irish Fantasies for voice and orchestra. Mr. Johnson also sang the seldom-heard aria from Charpentier's Louise, Depuis longtemps j'habitais cette chambre. The singing of this admirable gentleman from the Metropolitan Opera was, as always, the epitome of all that is pleasant, skillful and finished in art. The Sibelius Symphony No. 5 in E flat took up the first half of the program. An interesting bit on the second half were the Danse Sacree and Danse Profane by Debussy, for harp and string orchestra (first time in Cleveland), which served to introduce the new harpist, Florence Wightman. The program ended with the Rakoczy March.

The Cleveland Orchestra took a leading part in the opening of the new headquarters of radio station WTAM, broadcasting an hour's program, with Mr. Sokoloff introducing each number with short introductions and a synopsis spoken in his inimitable way. He played the Tannhauser overture, Griffes' White Peacock, the third movement from the Brahms Symphony No. 2, the Blue Danube, and New Year's Eve in New York by Werner Janssen, with the composer listening at his side. John F. Royal, manager of WTAM and former manager of Keith's Palace, arranged a splendid array of talent

for his gala opening. Edward Johnson sang a group of songs; Rosa Raisa and Giacomo Rimini were brought on from Chicago and sang solos and duets with orchestra conducted by Walter Logan; Werner Janssen played piano solos, and principals of the American Opera Company, put on a half hour of solos and ensemble singing. In addition to all this, there was talent recruited from the ranks of musical comedy and vaudeville. The celebration lasted from 7 p. m. until 3 a. m., and prominent Clevelanders were guests at the studio. E. C.

Grace Cornell's European Appearances

Grace Cornell concluded her stay in Germany, where she spent the summer, with an elaborate program in costume, given for the benefit of the Association of Journalists at the Kaiserhof Hotel, Berlin, to express her appreciation of the eulogy accorded her dancing by the German press. The dancer will fill a series of engagements in Italy, France, Switzerland, Holland and Spain, before returning to America, where she will be seen in an entirely new program, under the direction of Julia Chandler, who also is managing Miss Cornell's European engagements. Miss Chandler recently returned from a two month's stay in Europe spent in the interests of Miss Cornell.

Curtis Institute Students Score in Grand Opera

Pupils of the Curtis Institute of Music have won high praise in appearances with the Philadelphia Grand Opera Company, which became affiliated with the Institute last spring. In the opening performance of the season, Charlotte Simons, in the role of Micaela in Carmen, was the recipient of critical eulogies. "A beautiful clear soprano and charming stage presence," said the critic of the Public Ledger, adding, "Her duets in the first and third acts were beautifully done." The Bulletin said: "Her voice showed to special advantage in the favorite third act aria which won generous applause."

In the same opera appeared Helen Jepson as Frasquita; Rose Bampton, as Mercedes;

Albert Mahler, as Morales, and Beniamino Grobani, as Dancaïro. The Inquirer commented: "Some of the best work was done in the minor roles, notably Miss Jepson as Frasquita."

Singing with Mary Garden in Massenet's Juggler, in the second performance of the season, were Beniamino Grobani, Albert Mahler and Arthur Holmgren. The Bulletin stated: "Grobani did some of the best and most appealing singing of the performance as the Painter."

John Byrne Arrives in New York

John Byrne arrived in New York on the Majestic, on November 12, and opened his Steinway studios two days later.

Mr. Byrne is the eminent voice teacher and director of the Byrne Academy of Singing of Paris, and comes to America at the invitation of Mr. and Mrs. Adolf Feddy, of New York, in order that Americans may have a better opportunity of becoming acquainted with Mr. Byrne's art. This invitation followed the pleasure that Mr. and Mrs. Feddy experienced on hearing some of Mr. Byrne's pupils at the Byrne Academy. His coming to New York succeeds three months' teaching at San Juan de Luz last summer, and the month of October was spent by the teacher in Paris producing five operas with some of his artist-pupils in the leading roles.

Mr. Byrne's career as a musician was the choice between a musician's career or that of the painter, as he was highly gifted in both. In Cincinnati he had made his mark in both fields and in art he had won a scholarship that permitted him to continue his studies at the famous Julien Academy of Painting. But music proved the stronger attraction, and after completing the year's work at the art school he took up singing with the late Jean de Reszke in Paris. After de Reszke died many of the master's pupils went to Mr. Byrne to continue their studies, among whom was the famous Jean Lorenzo. Other prominent names who have come under the Byrne influence are: Mlle. Feddy, Mme. Kamienska, Princess Uluani, Cara Ginn, Ralph Grosvenor, George Northover, Bruce Norman, Frieda Hempel, Louise Homer Stires, and many others.

To Mr. Byrne goes the credit for the inauguration of the series of operatic performances with well known conductors from the Opera or Opera Comique, professional choruses and experienced artists with his own pupils in the important roles, thereby giving his students adequate opportunity to prove their own metal, as they had to stand on their own merits.

Prominent names have been associated with Mr. Byrne on his faculty at the Byrne Academy, among whom are George Wague, Henri Busser, M. Grovveler, etc.



LORRAINE FOSTER,

soprano, who will sing for the Federation of Women's Clubs at the Grand Central Palace in New York on November 20, in a program composed entirely of songs by Stephen Foster, the famous composer of many immortal Southern songs. Miss Foster is a kinswoman of the composer.



OLGA

AVERINO

Soprano

IN DÉBUT NEW YORK RECITAL AT
THE TOWN HALL ON OCTOBER 30

"Proved herself by all
odds the most gratify-
ing vocal surprise of
the season."

—Herbert Peyser, *Telegram*

"Exceptional attain-
ments."

—J. D. B., *Herald Tribune*

"An established metro-
politan success."

—Grena Bennett, *American*

"Endowed with all the
essentials of important
recital singing."

—Noel Straus, *Evening World*

"A magnificent début."

—Charles D. Isaacson, *Telegraph*

"A soprano of refresh-
ing musical intelligence,
equipped with every
requisite."

—*World*

AVAILABLE ON COMMUNITY
CONCERT COURSES

Management:

HAENSEL & JONES

STEINWAY HALL,

113 West 57th St., New York

The New York Telegram

THURSDAY, OCTOBER 31, 1929.

Russian Soprano in Admirable Recital

By HERBERT F. PEYSER.

Without any preliminary alarms or excursions whatsoever, without even any accompanying information as to her provenance, Olga Averino, a Russian soprano, emerged in a recital at the Town Hall yesterday afternoon and in less than five minutes proved herself by all odds the most gratifying vocal surprise the season thus far has brought to attention. Indeed, few new singers have come before us of recent years who so delectably combined the gift of voice and of personal winsomeness with keen intelligence, rare musicianship, fastidious taste and an unfailing and spontaneous capacity for expression.

Of lithe and graceful presence, poised and controlled like the veteran of many triumphs, Mme. Averino had no initial nervousness to overcome, and in an air by Tchaikovsky from a work which the program denominated "Tcharodeyka," she was instantly able to publish some of her most salient and provocative excellence. Three further songs by the same composer intensified the first impressions.

The voice itself is a lyric organ, especially beautiful in mezzo-voice, with some delicate, almost ethereal upper tones and a surprisingly full-bodied lower register of warm contralto timbre. Defects of schooling, especially in the higher parts of the scale, impart to it in moments of augmenting volume some of that hard, metallic quality so characteristic of Russian female voices. Yet at scarcely any moment of the afternoon was there doubt of the singer's intonation, and various details of execution proved scarcely less than amazing in their grace and facility considering the state of such practices in this age. For one thing, the young woman commands a trill that scarcely has its equal on the contemporary operatic or concert stage.

From a richly expressive and affecting delivery of the Tchaikovsky lyrics in her native Russian, Mme. Averino turned to an assortment of Ravel, comprising the three "Chansons madecasses," the "Air d'enfant" and the wordless "Habanera," and conveyed them with an extraordinary felicity of style, imagination and poetry of mood, though her French diction was by no means a model of distinctness. Moreover, it is long since music of this stripe has been sung so suavely or with such delicacy in the treatment of ornamented phrases. This skill and her obvious sympathy with the advanced school ought to make Mme. Averino a priceless catch for the leagues, the guilds, the referenda and such like—the more so in view of a musicianship altogether uncommon in a singer and attested by everything the young woman undertakes.

Songs in English by Deems Taylor and John Carpenter (admirably enunciated) and then more substance from the Russian treasury concluded a wholly prizeable concert. Excellent accompaniments were purveyed by Stewart Willie, supplemented by George Posselt, flutist, and Michael Bukinik, 'cellist.

The New York Times

THURSDAY, OCTOBER 31, 1929.

Olga Averino, Soprano, Impresses
With Her Rare Musicianship in
Recital in Town Hall.

By OLIN DOWNES

Without any particular heralding, and with gratifying artistic results, Mme. Olga Averino, soprano, gave a song recital yesterday afternoon in Town Hall. Mme. Averino, in spite of certain tones which, more particularly at the beginning of her performance were hard and not wholly musical, made an immediate impression by her sincerity, her musical intelligence and sensibility and the individuality of her voice. She has received most of her musical training in Moscow, and she has done serious work as pianist and composer as well as singer. Hence, no doubt, her rare musicianship. The longer she sang yesterday the more she showed her distinction as an artist. She found in Tchaikovsky's aria from "Tcharodeyka," and a song bearing the English translation "If Only I Knew," music that is unfamiliar and among the best vocal compositions of that master. She sang this music with a native conviction, eloquence and outline of phrase which carried them home to those unacquainted with the text or its import. And there was better to come.

Mme. Averino sang the Ravel "Chansons madecasses," which, when previously performed in this city, had seemed idle, futile and manufactured music. Lo! the singer gave these songs an atmosphere and significance which revealed them as among the most interesting of Ravel's late scores. And here her voice had a beauty and variety of effect which revealed all its inherent capacities for line and expression. It is a voice full of individuality and essentially rich in color, and it is a capacities for line and expression. of the personality and artistic intentions of the singer. In Ravel's music, when there was not occasion for the dramatic tension that in Tchaikovsky's aria had interfered with tone quality, it had a haunting sonority and variety of nuance, and there was excellent execution of trills, passage work and other technical problems. In the lower register the voice is particularly warm. The upper part was now employed with highly dramatic result. The "Chansons madecasses" were thus laden with half subtle, half barbaric meanings. When text and tone were combined, there was the most eloquent recitation. When tone alone was employed, on certain wordless sounds, it said more than text, beginning, indeed, where text left off, fulfilling the meaning which speech only half revealed. Nor should the admirable ensemble achieved by George Posselt, flute; Michael Bukinik, 'cello, and Stewart Willie, pianist, which constituted a peculiarly suggestive background for the vocal part, be forgotten.

In the performance of the "Vocalise" to a Habanera rhythm—all composers seem given to writing such "vocalises" today—the florid passages, flexible as silk, were sculptured in their clearness, and always there was remarkable observance of rhythm and rarely accurate intonation.

Few who sing modern music confer upon it as many advantages of artistic treatment as Mme. Averino, and it is made the more effective by her poise and her quiet but striking figures on the stage. She should be a treasure to modern music societies, but her repertory is wide, and her scope will not be limited to these special fields. Whatever she does will be imbued with intelligence and musical distinction. In most respects, while she is a singer for an intimate rather than an immense public occasion, she is an excellent technician. The question of certain tones is for her to solve by her own study, and this she should do, because this was almost the only thing yesterday which notably flawed an otherwise admirable delivery.

"It's Funny Funny—and Funny Peculiar!"

An Interview with Edward Johnson

BY DICK RICHARDSON

I WENT—I rang the door bell of a certain apartment on Madison Avenue in New York. I SAW—in the midst of much furniture, boxes, stacks of music, assorted photographs, etchings, mirrors, pots, pans, and all the excitement that makes one know he wouldn't want to move every day—I saw a lovely, spacious studio. Edward Johnson, of the Metropolitan Opera company, had just moved into a new apartment. For a while we watched while a small but rapid army tried to make the new apartment look old and homelike. The studio settled, we found some big chairs next to the piano. I began to shower Mr. Johnson with questions before he could catch his breath.

I asked him what he considered the most difficult part of an artist's career.

"Oh, they all ask that," he said pityingly.

"Yes, I know, but I'm not going to ask the same routine—really. What I want to know is, which is the hardest, the performance or the struggle?"

He interrupted quickly: "The struggle—without even asking what you mean. It's a funny struggle—a real funny-funny one,—yes, and a funny-peculiar one. For the years that I have been in the musical profession, I've tried to find a way to be kind, courteous and encouraging to students and acquaintances and at the same time find enough hours in the day to try to do my work. That's the struggle."

"Are you besieged with—"

"Besieged? Like an old Saracen fortification," he laughed.

As if to give emphasis to his remarks, the phone which had just been installed, rang. He answered and very gently asked the person at the other end of the line if he could be excused for the interview and that he would call the party later.

"For instance, the phone does this sort of thing all the time. One day last winter, when I answered I was asked, 'Are you Mr. Johnson—the Metropolitan Opera Company Edward Johnson, and did you sing the Love of the Three Kings last season?'"

"Well, I asked, to which performance do you refer? Mr. Martinelli and I both sang it?"

"Well, it doesn't matter really, but do you think I could sing it?"

"But I don't know who you are," I said; or what your voice is, and as I've never heard you sing—"

"Well, that doesn't matter either," said the voice, "but why do you think I could not sing it?"

"I did not say you could not sing it," I protested.

"But you didn't say that I could sing it, now did you?" he persisted.

"No, but you see I don't know your voice—," I said again.

"Well then, will you hear me? At least give me an opportunity to show you, Mr. Johnson."

Johnson turned to me, "You see it was all so crass and indefinite and funny, but I patiently tried to be kind."

"I'm afraid I won't have the time just at present," I said to the man.

"That's the trouble with all you singers who claim to be interested in students," he scolded, "you're always too busy—it's always the same excuse," he got angrier by the minute.

"I'm sorry," I said as nicely as I could, "but really I leave for Cleveland tonight and I have a concert tour of some months."

"And that's what happens frequently; it's very difficult," said Mr. Johnson. His accompanist, Blair Neale, came in at the moment, looked frantically at my presence, and informed Mr. Johnson that he had another interview at eleven.

However, we proceeded for a few minutes. The phone rang. Mr. Neale answered.

"Mr. Johnson is very busy having an interview. Can I take the message? Oh, it's personal? Just a moment."

Mr. Johnson went to the phone. The conversation ran something like this: "Do you remember me?"

"You did not say who you were."

"I'm Mary Allen O'Keefe. You do remember me don't you? Oh, Mr. Johnson, you do, don't you—why, you must! Why, I'm little Mary Allen—you know, from Guelph. The O'Keefe comes from my being—well, you see I'm a big girl now, and yes, I am married. I was so very little when you saw me last. You may hardly remember me, but surely you know the name. We're the Allens! My dad knew your dad well. Dad was in the bank in Guelph—he used to go to your dad's hotel for—Oh, surely you do remember."

"Yes, Allen is a familiar name, but for the moment I can't just place your father—maybe my father would know him."

"But you would know the minute I told you of some of our mutual experiences. Couldn't we have lunch or tea together sometime and just have a real good, old fashioned reminiscing? It would be such fun."

"It's really awfully good of you, but I'm leaving shortly for Quebec and—"

"Oh," very icily, "well, I'll call you again when you get back. When do you come back?"

"Well, I have a rather good tour this season, and it may be several months before—"

"Oh."

We saw Mr. Johnson smile as he hung up the receiver after an apparent slamming on the other end. Mr. Johnson's accompanist began to wave a song in one hand and the clock in another.

"You know," he persisted, "you have another interview at eleven, a photographic appointment at twelve, lunch at one, a rehearsal at two-fifteen! When do you think you will learn these songs? Do you know we leave New York in three days?"

We, however, resumed our talk. Again the phone. Mr. Neale answered.

"No, Mr. Johnson is occupied. Well, I'll ask him. (He didn't ask him.) Well, you see Mr. Johnson doesn't see composers personally. No, no direct contact with either publishers or composers. Oh—you said contract? No, he never does. No, he never has. Oh, well, there may be rumors that artists are paid for singing songs, but Mr. Johnson doesn't go in for that sort of thing. No, thank you very much."

We tried to go on again, but in a few minutes, by way of diversion, the phone rang again. This time the door bell rang simultaneously and a messenger arrived. Both

the phone and telegram bore the same message—to the effect that the paper (or magazine) was "going to press tomorrow," and "we just wondered if you didn't want your press agent to take a full page or double spread ad and—"

"Ask her," was the shortest answer Mr. Johnson could think of on the phone, and turning to me he said, "I hope she doesn't have to go through the same bombardment that assails us."

"Does this go on all the time, Mr. Johnson? I shouldn't think you would call it 'funny'."

"Well, it is difficult, particularly when there is work and there are also many friends who deserve a bit of my time and with whom I would like to be occasionally—but that's the struggle, you see—" He laughed. "Here's a funny one that occurred last winter. A strange lady telephoned and insisted on a personal conversation. When I got to the phone, a really serious voice, low pitched and well modulated, greeted me.

"Mr. Johnson, I do hope I am not bothering you too much," she said, but she did not wait for my protest. "You see, I'm trying to find out what family of Johnsons you come from."

"I nearly choked with laughter at the mere thought of anyone except a person interested in heraldry, trying to locate a Johnson, white or black."

"You see," she explained, "my name's Johnson, too, and I am almost positive we are related."

"I said nothing. I was trying to figure how I could get away from the phone and back to work."

"Then after an awkward telephone pause—'Yes, I'm a Johnson too, you see,' she said. 'Now, Mr. Johnson, have you an Aunt Helen?'"

"No, I haven't," I said.

"But you have an Uncle Fred, haven't you?"

"No," I said, I have a brother Fred,—but—well—possibly you are thinking of another family of Johnsons!"

"No, I think not—I'm absolutely certain we're related. What makes you think I might be thinking of another Johnson family?"

"Well, you see," I pleaded, "so many people have asked me the same thing and really there are so many Johnsons."

"Yes, I know; but I have done a good deal of work on tracing this matter and I have nearly completed my search. I feel certain that we could make our history match if we could arrange a meeting and put the two together."

"I protested, weakly I fear. 'Well, Mrs. Johnson, you see I do not keep a history on tap and I wouldn't have any to match yours.' I tried to be patient—but it was difficult."

"You sound disinterested, Mr. Johnson," she said a bit annoyed.

"Oh, no, but truly, just for the moment I really couldn't give myself the time to go into our family trees, as much as I would like to. Some day, perhaps—"

"What day?" the severe voice demanded. "Well, I couldn't tell you right off, you see I'm rehearsing at the opera house almost all day—"

"Every day?" She didn't seem to believe me at all. "Oh, it can't be possible—but what for?"

"Well, you see, they are putting on Fra Gherardo in a few weeks—of course you know the new Pizzetti opera, just announced—I said, trying to take for granted that the lady knew all about everything at the opera house."

"Oh, I see,—Well, I'll phone again sometime, and I do hope I haven't kept you too long." And she hung up."

At that moment the phone rang and interrupted us. Mr. Johnson laughed. Mr. Neale answered and turned the phone over to Mr. Johnson.

I heard Johnson say, "Yes, it's all right,—if you think it wise,—but be sure you tell the truth and say that I don't do anything to keep thin. Yes, I eat Irish oatmeal and cream to keep fat. Yes, yes,—you can say that and also that I eat assorted nuts and things, too,—Oh, well write anything you think is dignified."

He returned chortling.

"That was my press agent," he explained. "Some girl friend of hers is writing a syndicate article on singers, called 'How I Keep Fit'—and she wants to know how I keep so thin. Confidentially, you know, I don't try to keep thin at all. I do exercise, but only to try to keep my blood in circulation so I'll get fat from my food. I try to carry enough weight to support my voice adequately. Isn't it funny?" he mused. "you would hardly think anyone would be interested in such details, and yet there must be many or they would not syndicate these articles. Only last week my agent had a similar request, for a syndicated article called, 'The Laugh of My Life,' to be contributed by all of the artists of the various opera companies. The idea was to write the funniest episode in an artist's career."

"And what was yours?"

(Continued on page 27)

SOPRANOS—CONTRALTOS

The FALSE FULLNESS of MEDIUM VOICE or REGISTER
Often is at EXPENSE of TONE QUALITY and EASE of HIGH VOICE

JOHN CAMPBELL'S

Association with

VANNINI of Florence, JEAN DeRESZKE at Nice, E. J. MYER of N. Y. C.

has equipped him to TEACH the BLENDING of MEDIUM and LOW VOICE, the ELIMINATION of so-called REGISTER BREAKS, INCREASE of RANGE and a BREATH SUPPORT which is a HELP, not a hindrance.

Intensive Four Lessons a Week Course of Study for Singers and Teachers visiting New York for Short Period of Time.

For Audition write JOHN CAMPBELL, 905 Carnegie Hall, New York City.

ELEANOR SPENCER

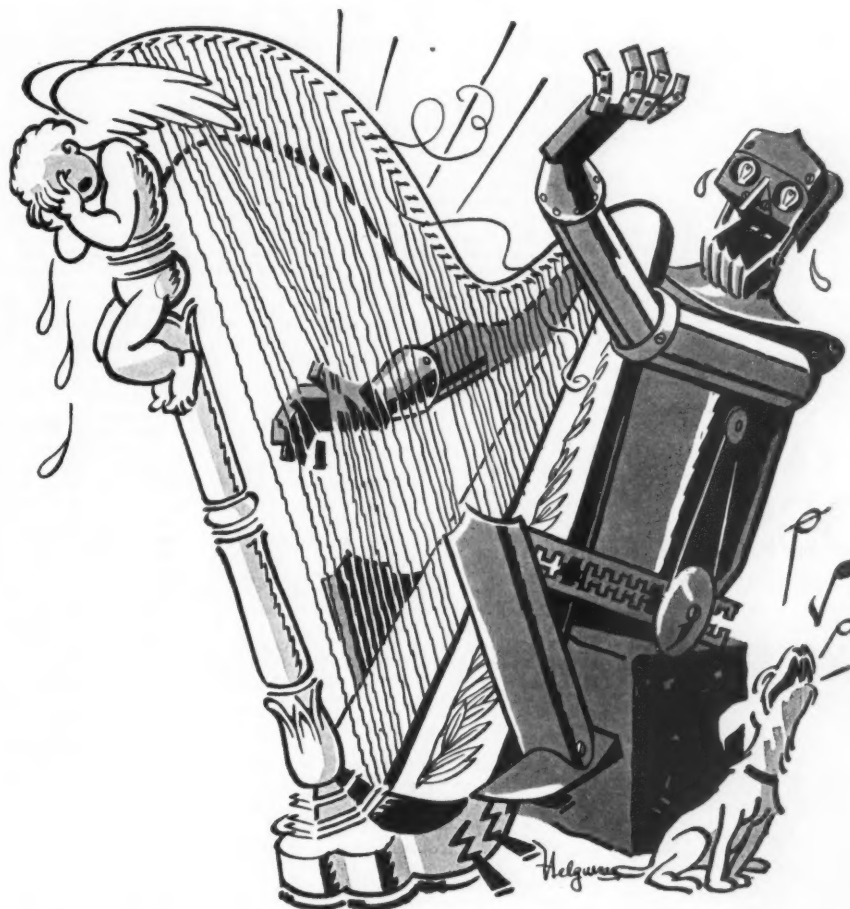
Internationally Celebrated Pianist

REAPPEARANCE IN NEW YORK: CARNEGIE HALL, JAN. 18, 1930

MIDI, BRUSSELS:

"Miss Eleanor Spencer had excellent scope to show to the best advantage her dazzling technic and the perfect skill of her pianistic attainments. The concert ended with the difficult Tarantella of Liszt in which the artist accomplished wonders."

Presented by George Kugel, General Representative, Fassziehergasse 7, Vienna VII, by arrangement with Richard Copley, 10 East 43rd Street, New York.



NOTHING BASHFUL ABOUT THE ROBOT

He's a "Musical Entertainer" who needs no applause

SOME talented persons are modest and need to be urged to perform before company. Not so, the Robot! In the guise of Canned Music he is a forward, pushing sort, determined not only to perform himself, but to prevent all others from doing so.

He aims to be heard at any cost—to listeners' feelings or to artistic culture. The latter cost threatens to be very dear, as all musicians and music devotees will understand.

There has been no public demand for Canned Music. The Robot has simply claimed the stage without invitation. Having no ears he is undismayed by the lack of applause. It will take quite a jolt to convince him that his slender merit does not justify "hogging the whole show."

At best Mechanical Music in Theatres is a substitute for the Real Thing, just offered as something that "will do." Its only justification is economy, but that economy is not being passed on to the theatre patron in the form of reduced admission charges.

Actually, exploitation of Canned Music represents an attempt to prove that Music can be dispensed with in the theatre, for Canned Music lacks power to produce emotional reaction and therefore is not music at all in any true sense.

It would be a sorry thing for the Art if this effort to sever its contact with the masses succeeded. It would mean a grave decline in incentive for musical education and, hence, artistic decadence.

In presenting this advertisement the A. F. of M. is not trying to tell the public what NOT to accept. Rather the purpose is affirmative—TO CREATE A DEMAND, NAY, TO MAKE ARTICULATE AN EXISTING DEMAND FOR REAL MUSIC IN THE THEATRE. Those who have the welfare of music at heart can assist this purpose by adding their voices to this end and inspiring their friends to do likewise, encouraged by the assurance that thousands of others are also aiding this movement.

THE AMERICAN FEDERATION OF MUSICIANS

Comprising 140,000 professional musicians in the United States and Canada

Joseph N. Weber, President, 1440 Broadway, New York, N. Y.

NEW YORK CONCERTS

NOVEMBER 4

Catherine Reiner

Town Hall contained a good sized audience, which gave welcoming applause to Catherine Reiner, whose high and expressive soprano voice and pretty personality in pink quite won all listeners. Gluck, Scarlatti and Pergolesi minor melodies gave her opportunity at the outset to show flowing cantilena and dainty nuance, along with a high B flat of fine quality. Five Brahms songs showed her poise and expression, the fair singer making Liebestreu really dramatic; following Meine Liebe Ist Grün there was continuous and well deserved applause, with presentation of beautiful flowers. Songs by Wolf, Marx and Strauss were very effectively sung, the program closing with four songs by modern composers, including Kesö Ösz Van (Hungarian) and Palm Trees, dedicated to Miss Reiner by the composer,

Wilens; admiring friends from her native Hungary largely made up the audience.

Carnegie Hall Organ Dedication (See story on page 7)

Hubert Linscott

In the evening, Hubert Linscott, baritone, gave a song recital in the Engineering Auditorium before a good sized audience, who thoroughly appreciated his singing. His program included numbers by Wolf, Schubert, Carpenter, Debussy, Tschakowsky and others. Special mention must be made of his excellent diction, which in no way affected his tone production. He has a baritone voice of good quality which he uses with intelligence. Mr. Linscott is by no means a new comer in the musical world, and is well known to New York audiences through his many appearances here.

NOVEMBER 5

Eusebio Concialdi

At Town Hall (evening) Eusebio Concialdi Chicago baritone, introduced himself to New York as a recitalist. His accompanist was Charles King. The singer opened his program with old Italian airs by Cesti and Sully, which he gave with regard to proper style and with a suave, agreeable voice-quality. Later in modern songs by German, French, Italians and English composers. Mr. Concialdi showed a considerable interpretative gift, real feeling and a commendable diction in the various languages. The voice throughout was mellow, ingratiating and well controlled. Much applause awarded the recitalist's efforts.

Paul Robeson

(See story on page 6)

NOVEMBER 6

London String Quartet

Town Hall, in the evening, was the scene of the first of a series of concerts to be given this season by the London String Quartet, demonstrating the development of chamber music from Haydn to the ultra-moderns. Two Haydn quartets, Op. 3, No. 5 and Op. 64, No. 5, and two similar Mozart works, D minor, K. 421 and C major, K. 465, made up the program. At the viola desk was a newcomer, Philip Sainton. The distinguished qualities of this excellent organization have often been commented on in these columns. It is sufficient to say that the quartet is on the same high artistic level as heretofore and that the new violist is a worthy successor to Waldo Warner. A select audience of large size enjoyed the music.

Winifred Macbride

After an absence of several years the English pianist, Winifred Macbride, returned to the New York recital platform on Wednesday afternoon at Town Hall. Her program was exceedingly well chosen, offering great variety of mood, from the nobility of Bach and Liszt and the romanticism of Chopin to the humor of the moderns. Miss Macbride was more in her element in the classic masterpieces than in these smaller things. She is essentially a serious player and her magnificent technical equipment lends itself well to the presentation of the works of such composers as Bach, Chopin and Liszt. The Bach was the Fantasia and Fugue in G minor as transcribed by Liszt, in which especially the fugue was given a thrilling reading which alone would have served to stamp Miss Macbride as a player of unusual merit.

Into the Chopin F minor Fantasia Miss Macbride infused a spirit of warmth and passion that lent to the great work its true worth. The same must also be said of the Liszt B minor sonata, in which the transitions from brilliant and scintillating pianism to solemn grandeur were skilfully accomplished. Neither the Chopin Fantasia nor the Liszt Sonata is clear in its formal structure, and many are the failures to make them lucid throughout and to give them sustained interest. Miss Macbride overcame these difficulties, thanks to her musical instinct, and the result was impressive.

To bring the program to a gay conclusion, after all this heavy art of the great classic schools came a group of little modern works which proved of genuine interest. Particularly charming were Ragamuffin by John Ireland; Folk-tune by Eugene Goossens; Rush Hour in Hong Kong by Abram Chasins, and the Danse d'Olaf by Pick-Mangiagalli.

Miss Macbride's playing evidently gave the same pleasure to her audience on this occasion as it has in the past. She was heartily applauded, and her final group clearly delighted her admirers. No doubt, in arranging it Miss Macbride took account of the popularity of the little things. It was a real addition to her program.

NOVEMBER 7

Plaza Artistic Morning

The sixth season and thirty-first concert of the Plaza Artistic Mornings, under the direction of Samuel Piza, opened on Thursday, November 7. The ball room had been beautifully re-decorated during the summer months and now seats 1,000 persons. And there was a capacity audience, perhaps because none other than Mary Garden was the main attraction, with such excellent assisting artists as Ruth Breton, violinist, and Herman Wasserman, pianist.

As Mr. Piza, in an address of welcome, said: "Mary Garden is just Mary Garden." The audience at once fell under the spell of the famous Garden personality and remained interested and charmed until the last strains of the Jocelyn Berceuse, given as an encore with a violin obligato by Miss Breton. Miss Garden was in good voice. Her interpretation of the Debussy and Szulc numbers was exquisite, while two English songs by Hahn were also enjoyed. Miss Garden's singing was not always of the best, but the audience didn't seem to care. They were looking at one of the great singing actresses of the world and losing no detail of her appearance, gestures and facial play. Such is the power of Garden.

Miss Breton is a gifted artist and came in for her share of the honors. She played beautifully, numbers by Pugnani-Kreisler, Chopin, Novacek, and Sarasate, revealing a lovely tone, facile technic and an agility of bowing that was exceptional. She was required to play several encores.

Mr. Wasserman, who was making his first appearance in concert in New York in five years, is a pianist of much ability. He produced a splendid tone, has ample technic and sound musicianship. The audience liked him immensely. All in all the concert was an enjoyable one and opened the season auspiciously. Walter Golde was the accompanist for Miss Breton and Jean D. Hainsereau for Miss Garden.

Smallman a Cappella Choir

An unusual and interesting concert was that of the Smallman a Cappella Choir, at Town Hall in the afternoon. Sixteen women and as many men compose the choir, which was led by its founder and director, John Smallman. The singers hail from sunny California, the conductor from erudite Boston. The aggregation assumes the colorful and attractive Spanish garb of early California, making a pleasing stage picture. Founded six years ago, and practicing assiduously for half that time before making a public appearance, the choir shows every evidence of perfect training by an exceptionally endowed preceptor.

Singing a cappella, and starting every number without the key being enunciated to them, these thirty-two maintained perfect pitch throughout, never wavering from it for an instant. A remarkable feat! Starting with the Gloria from Palestrina's Missa Papae Marcelli, sung in impeccable style and with uncanny accuracy of detail, the singers proceeded with undiminished excellence through a long and taxing program which contained a Brahms motet, Percy Grainger's Morning Song in the Jungle (Kipling), Bossi's Hymn to Raphael the Divine, Antoni Nicolau's Good Friday Music in a Catalan Church (for four choruses and fourteen parts), and a group of folk songs and madrigals. Mr. Grainger heard his composition from a box, applauded the choir and was applauded by them in turn. He was further complimented by the singing of his Australian Up-Country Song, which the Smallman singers had sung at his California wedding.

A summing up of the qualities of the Smallman choir would include practically every virtue of choral singing and none of

Dr. G. de KOOS

Concert Manager

TOURS ARRANGED IN ALL EUROPEAN COUNTRIES

9 Dedelstraat

The Hague, Holland

its faults. Their work is positively delectable; there is nothing that grates on the ear, the musicianship (that of Mr. Smallman) is of the highest, the rhythm is almost metronomically perfect, as is the attack, and the nuances serve to keep up an unflagging interest in the program. This opinion was clearly shared by a large and enthusiastic audience, which demanded and got many encores.

London String Quartet

Its second concert of a series was given by the London String Quartet at Town Hall and drew a large and deeply interested audience. They heard a program consisting of Beethoven's quartets in C minor, opus 18, No. 4; E minor, opus 59, No. 2; and B flat, opus 130.

The series of the Londoners presents "a survey of chamber music from Haydn to Hindemith" and is therefore of especial significance to those concerned with a study of one of the great art forms in musical expression.

It would be difficult to find a foursome of players better qualified than the London String Quartet, to undertake the elevated enterprise upon which they are embarked.

In musicianship, fine adjustment of tonal values, accord of attack, rhythm, and dynamics, the London ensemble satisfies the most fastidious of listeners.

There was mounting enthusiasm and increasing applause from number to number, and the visitors had to bow repeatedly in acknowledgment of the ovations.

NOVEMBER 8

Philharmonic-Symphony

The usual Thursday evening concert of the Philharmonic Orchestra engaged itself exclusively with German music.

Beethoven's Coriolanus Overture, Haydn's G major Symphony, and Strauss' Heldenleben constituted the program.

Toscanini conducted a poignant, dramatic, and musically finely chiselled interpretation of the Beethoven music.

The Haydn pages had engaging fluency and crystalline transparency as they came from the virtuoso orchestra, guided by the consistently versatile Toscanini. He seeks beneath the surface of the music always and that is why he makes Haydn sound like the serious and feeling composer he really was. Many other conductors seem to be content to follow the general and erroneous idea that Haydn was chiefly "sunny" in his compositions.

A tremendously effective reading of Heldenleben cheered the lovers of that enduringly great symphonic poem. Toscanini voiced all the personal aspiration and idealistic suggestions (to say nothing of the mocking irony) which Strauss has put into his measures. The love passages had lyrical lift and the battle scene was done with a climax as emotional as it was dynamic. The music in caricature of Strauss' early critics, cackled eloquently as Toscanini conceived it, perhaps with something of personal sympathy.

Scipione Guidi, the concert master, was highly successful with his solo violin con-

(Continued on page 20)

FANIA BOSSAK

Mezzo-Soprano



Enthusiastically Received in Boston on the Evening of October 30

"In addition to linguistic facility Mme. Bossak has many accomplishments and abilities. She is musically intelligent, she has emotional and dramatic understanding and feeling. She can build up her climaxes dramatically, and does not make them melodramatic. She has a voice of pleasing, often beautiful, quality and expressive power. . . . A pleasing personality, an ability to 'put over' a song were not the least of Mme. Bossak's talents."—Moses Smith, Boston Evening American.

"A voice at once rarely beautiful and curiously individual. So responsive is it to emotion, that voice, so delightful to listen to, so long in range. . . . Mrs. Bossak has a field open to her that is wide indeed. 'Widmung' she sang excellently last night, with an admirably smooth legato, with phrases nicely shaped. Glinka's song of the lark she sang charmingly. It is clear, therefore, that Mrs. Bossak can sing musically. Given a voice of singular charm and the ability to sing musically—much lies in the power of a singer so blessed."—R. R. G., Boston Herald.

"She possesses the intuition of the interpretative singer. She sings good rhythm and with musical feeling."—N. M. J., Boston Evening Transcript.

"She has a voice of individual and pleasing quality. Mme. Bossak might easily become an artist with a future."—P. R., Boston Globe.

Season 1929-30 now booking.

Address FANIA BOSSAK,
Care of MUSICAL COURIER,
113 W. 57th Street, New York



Painted by Galli

CAROLINE LOWE

Tone Production, Rudiments, Elementary, to Finished Artist

Has Reopened Her Studio

50 West 67th Street
New York

Telephone: Susquehanna 9490

VOICES TRAINED FOR RADIO, SINGING AND TALKING PICTURES

PHILADELPHIA GRAND OPERA Co.

MRS. JOSEPH LEIDY
President

MRS. MARY LOUISE CURTIS BOK
Chairman

WILLIAM C. HAMMER
General Manager

recently affiliated with the

CURTIS INSTITUTE of MUSIC

MRS. MARY LOUISE CURTIS BOK
President

JOSEF HOFMANN
Director

will present twelve performances of

GRAND OPERA

Academy of Music, Philadelphia

REPERTOIRE

CARMEN, Bizet	(In French)	October 23, 1929
LE JONGLEUR DE NOTRE DAME, Massenet..	(In French)	October 31, 1929
MADAMA BUTTERFLY, Puccini.....	(In Italian)	November 14, 1929
LAKME, Delibes	(In French)	November 28, 1929
CAVALLERIA RUSTICANA, Mascagni.....	(In Italian)	December 9, 1929
I PAGLIACCI, Leoncavallo.....	(In Italian)	December 26, 1929
IL SERAGLIO, Mozart.....	(In Italian)	December 26, 1929
JUDITH, Goossens	(In English)	December 26, 1929
LOHENGRIN, Wagner	(In German)	February 6, 1930
RIGOLETTO, Verdi	(In Italian)	February 20, 1930
TIEFLAND, D'Albert	(In German)	February 26, 1930
PIQUE DAME, Tschaikowsky.....	(In Russian)	March 6, 1930
UN BALLO IN MASCHERA, Verdi.....	(In Italian)	April 10, 1930
AIDA, Verdi	(In Italian)	April 24, 1930

ARTISTS

Sopranos
MARY GARDEN
MARIANNE GONITCH
JOSEPHINE LUCCHESI
ELEANOR PAINTER
BIANCA SAROYA
SELMA AMANSKY
BEATRICE BELKIN
NATALIE BODANSKAYA
AGNES DAVIS
PACELI DIAMOND
EDNA HOCHSTETTER
HENRIETTA HORLE
FLORENCE IRONS
HELEN JEPSON
ELEANOR LEWIS

ELSA MEISKEY
GENIA MIRSKA
CHARLOTTE SYMONS

Tenors
RALPH ERROLLE
ALEXANDER KOURGANOFF
JOSEF WOLINSKI
DANIEL HEALY
ALBERT MAHLER

Mezzo Sopranos
SOPHIE BRASLAU
FAINA PETROVA
CYRENA VAN GORDON
ROSE BAMPTON
LUCIA CHAGNON

Contraltos
JOSEPHINE JIRAK
BERTA LEVINA

Baritones
JOHN BARCLAY
CHIEF CAUPOLICAN
GIUSEPPE MARTINO-ROSSI
JOHN CHARLES THOMAS
BENIAMINO GROBANI
ARTHUR HOLMGREN
CONRAD THIBAUT

Bases
AUGUSTO OTTONE
IVAN STESCHENKO
CLARENCE REINERT

CORPS DE BALLET OF ONE HUNDRED
CATHERINE LITTLEFIELD, PREMIERE DANSEUSE

EMIL MLYNARSKI
Musical Director and Conductor

PROF. ALFRED ROLLER
Scene Designer

WILHELM von WYMETAL, Jr.
Stage Director

EUGENE GOOSSENS—ARTUR RODZINSKI
Guest Conductors

MRS. WILLIAM C. HAMMER
Director

Music Notes from Coast to Coast

Billings, Mont. Irene Elliot, dramatic soprano of New York, sang in recital at the Congregational Church under the auspices of the Business and Professional Woman's Club. Miss Elliot has a voice of unusual power and beautiful tone quality and she was enthusiastically received by the large audience. She was assisted by Conn Wiggenhorn, baritone, who possesses a splendid voice. This event was especially interesting to Billings people as Miss Elliot is a native of Montana and received her school education in this city. Mr. Wiggenhorn has long been a favorite in musical circles here. Maestro Fabri was the able accompanist of the evening.

Mrs. Carlton F. Bowman, of Butte, Mont., and Dave Williams, of Billings, were adjudged the winners in the state audition sponsored by the Atwater Kent Foundation and held in Billings on October 11, when eighteen young men and women sang over station KGH. It was a very close contest in which a number of very good voices were discovered. This is the second successive year that Dave Williams will represent Montana in the San Francisco regional audition. C. J. Trauerman, of Butte, is state manager of the Atwater contest, and Mrs. W. W. Andrus, of Miles City, is chairman of the committee in charge.

A large and appreciative audience attended the recital given by the distinguished Dutch cellist, Cornelius Van Vliet, who came to Billings under the auspices of the Eastern Montana Normal School. This was the first of a series of attractions booked by the Normal, and was a musical event of the season.

A musical organization to be known as the Terry School of Music has been effected and a catalogue of courses is in preparation. The faculty includes the following well known teachers of Terry: Mrs. G. W. Cassel, Mrs. D. C. Bradley, Mrs. W. J. Burton, Mrs. H. M. Roberts, Jeanette Williams, Mrs. I. J. Bridenstine, and Grace Lee, of Miles City. Helen Fletcher, pianist and teacher of Billings, is having a busy and successful season of musical activities, both in her Billings and Columbus studios. Miss Fletcher is one of the talented pianists of the West and is a graduate of the Chicago Musical College. She spent last summer in Chicago studying with Rudolf Ganz, counterpoint and composition with Gustav Dunkelberger and Dr. La Violette, and musical literature with Leonard Lieblich.

The American Association of University Women entertained at its annual guest day with a tea and musical program. Estella Fletcher had charge of the music. Those appearing on the program were: Pearl Ross, Mrs. Herbert Hammer, Mrs. Fred Kimmel, Mrs. L. J. Houghton, Mrs. Bernard Peyton, Katherine Miller, in a double trio; Pearl Ross and Mrs. Houghton, in vocal solos; Claudia McQueen in violin solos. Mrs. Preston Clapper and Elizabeth Smith were accompanists of the afternoon.

The Tuesday Musical Club of Great Falls, Mont., started its season of 1929-30 very auspiciously with a program of American songs including an informal "sing" by the members of the Club. One important song was Montana, composed by Joseph Howard and dedicated to Mrs. Hargay, vocalist of Butte. Charles Kaps, local piano man, had a second edition of the song printed for the benefit of the Montana Children's Home in Helena. The Tuesday Musical Club is the oldest and largest music club in the state, having been organized in 1894. Its present membership is 100. The new year book shows some very interesting programs. The officers of this club are: Mrs. Hiram Johnson, president; Olive Sorrick, vice-president; Mrs. Arthur Harby, secretary; Mrs. J. W. Agnew, treasurer; Mrs. Arthur Barkeneyer, librarian. The club is affiliated with the Montana and National Federation of Music Clubs.

Franklin Hunt, well known Kansas City teacher and singer, spent the summer in Billings conducting a summer class. Before his return to Kansas City he presented a number of his students in recital. Those appearing on the program were: Pearl Ross, Mrs. Peyton, Mrs. K. Miller, Mr. Welch, George Hays, Mrs. Larry Peterson, Hazel Crowe, Mrs. Allport, Mrs. Movius, Mrs. Lindsey.

The Montana Federation of Music Clubs has for its slogan "Make Montana Musical," and it is working toward that end through its various departments. The officers of this organization are: Mrs. W. W. Andrus, Miles City, president; Mrs. J. W. Agnew, Great Falls, vice-president; Mrs. Lynde Catlin, Missoula, second vice-president; Mrs. J. H. Delaney, Bozeman, recording secretary; Mrs. S. C. Stewart, Miles City, corresponding secretary; Estella Fletcher, Billings, treasurer; Mrs. V. D. Caldwell, Billings, auditor; Irene St. Quentin, Butte, parliamentarian; Mrs. O. F. Wodsworth, Great Falls, librarian.

Birmingham, Ala. The Birmingham Music Study Club presented Dorsey Whittington, pianist, in recital at the Little Theater, as the first matinee offering of the season. Mr. Whittington has recently located in this city, coming here from New York, and bringing an established reputation as a brilliant pianist. On this occasion he sustained this reputation to the fullest, and held a capacity audience completely enthralled with his artistic performance. He opened his program with the Mozart sonata in A major, following with selections from Brahms, Chopin, Debussy, two of his own compositions, and closing with Pick-Mangialli's vivacious Dance of Olaf. The artist responded to many recalls. His own composition, Impudent Dance, was encored and Mr. Whittington repeated it. He now holds the position as head of the piano department of the Birmingham Conservatory of Music.

The Birmingham Music Study Club held its annual luncheon in the ball room of the Hotel Thomas Jefferson, and, as usual, it was a charming social affair. The musical feature was a group of songs by John Brigham, tenor, director of music at the Alabama Polytechnic Institute, at Auburn, and soloist at the First Presbyterian Church in this city. Mr. Brigham was accompanied by Sara Hunt Vann. Mrs. C. M. Williamson, social chairman of the club, was in charge of this delightful affair, and the president, Mrs. R. C. Woodson, presided at the speakers' table. Guests for the occasion included John Brigham, tenor; James Haupt, tenor; Paul Stoes, violinist; Colin B. Richmond, director of music at the Alabama Woman's College; M. Ziolkowski, pianist, from that institution; Ethel Bomar Giles; Mrs. Striplin; Sam Clabaugh, president of the Little Theater, and Earl Hazel, pianist, of Auburn.

Sara Hunt Vann presented John Brigham, tenor, in recital in the ballroom of the Tutwiler Hotel. The artist was greeted by a large audience, which evidenced its appreciation of the program by cordial applause, and many recalls. Mr. Brigham was assisted by Earl Hazel, pianist, of the Alabama Polytechnic Institute at Auburn, whose playing also won the hearty approval of the audience. Sara Hunt Vann was accompanist for the singer.

Hilda Burke, soprano of the Chicago Civic Opera Company, was presented in concert by the Music Study Club in the auditorium of Phillips High School. Virginia Castelle was at the piano. The lovely voice of the singer charmed a large audience and she was very generous with encores. This was the first of the series of artist concerts offered by the Music Study Club, others to follow being the Minneapolis Symphony Orchestra; Cameron McLean, baritone; Detroit Opera Company, and Mischa Levitzki, pianist.

A recital in honor of the meeting of the Third District Alabama Federation of Women's Clubs was given in the Art Gallery of the Birmingham Public Library, when M. Ziolkowski, pianist; Paul Stoes,

violinist, and Mrs. Walter R. Heasty, soprano, were heard. Beatrice Tate Wright was accompanist for both singer and violinist.

The Birmingham Music Teachers' Association held its first program meeting of the season in October at the Thomas Jefferson Hotel. The president, Mrs. Burr Nabors, was in the chair, and Alice Graham was leader of the program. The association this year is studying Phases of American Music, and Miss Graham had been assigned Indian Music as the first phase. She gave a delightful and informative talk on the music of the American Indian, which was highly appreciated. Charles Floyd, tenor, who has recently come to the Birmingham from New York, sang two of Cadman's Indian songs—From Afar I Hear a Lover's Lute and The Moon Drops Low. For encore he sang The Land of the Sky-Blue Water.

Lowela Hanlin, well known Birmingham pianist and teacher, is recovering from a serious automobile accident.

A Municipal Male Chorus has been organized in the city, under the direction of W. S. Adams.

James Haupt, tenor, choir director of the Independent Presbyterian Church, appeared in recital at the Little Theater before a large and appreciative audience that seemed charmed with the art of the singer.

A delightful Sunday afternoon musicale was given at the Birmingham College of Music, Guy Allen, Director, and Charles Floyd, tenor, and Leta H. Johnson, violinist, of the faculty, contributed several selections.

A. G.

Detroit, Mich. On October 15 the huge Masonic Temple was not only filled to capacity but the stage was also crowded so that it is estimated that about 5,000 people were present to hear Fritz Kreisler. It was the opening of the Central Philharmonic concerts, and Manager DeVoe's face beamed with satisfaction.

October 22 found the distinguished pianist, Harold Bauer, at Orchestra Hall in the evening, and those present were more than amply repaid by a varied and absorbing program that ranged from Bach to Debussy and Alkan. Encores were generously added to the scheduled numbers.

L'Argentina was the second in the Philharmonic series at Masonic Temple, October 28, and a capacity house greeted her. She had the assistance of Miguel Borodin at the piano, who not only played for her dancing but also interspersed several interesting numbers throughout the program. Some ten dances were scheduled and several of them had to be repeated. It was a triumph for the poetry of motion.

F. M. S.

El Paso, Tex. The Smallman A Cappella of Los Angeles is reversing the usual order of things musical by being organized in, and promoted from, the West, and now making its first transcontinental tour. The second concert of the tour was given in El Paso, on the night of October 14 in the Scottish Rite Cathedral, under the management of Mrs. Hallett Johnson. It was the finest concert El Paso has ever experienced. The program ranged from the earliest church music to more modern melodies, being planned and balanced to meet all tastes. The audience demanded many encores. The choir will give fifty concerts between Los Angeles and New York.

After a most successful summer season, Francis Moore, pianist, has closed his studio here and has returned to New York. Mr. Moore has held master classes in El Paso for the past three seasons.

The El Paso Symphony Orchestra has begun rehearsals after a reorganization and under new management. Ross Steel, who has directed the orchestra for two seasons, has moved to Los Angeles. A new permanent leader will be chosen. The first concert of the season will be in January.

Mary Goodbar Morgan of the Morgan-Baber Piano School of El Paso has just re-

(Continued on page 35)

PYTHIAN TEMPLE

Concert Halls
of various sizes ranging in price
from \$25.00.

Auditorium
capacity of 1,200 seats. Even-
ings, \$200.00; Afternoons,
\$150.00.

Books now open
Telephone: Endicott 9100

70th STREET
East of Broadway New York

MAASKOFF VIOLINIST
European Tournee
1929-30
fully booked

ELSIE De YOUNG EGGMAN

Contralto English Period Songs in Costume Teaching
Special attention given to voice placement, proper breathing and diction.
2107 Walnut Street, Philadelphia, Pa. (Lester Piano Used)

EARLE PFOUTS

VIOLINIST
Recitals and Concerts

Assisted by HELEN CARPENTER PFOUTS

For Available Dates

Marguerite Easter Management, 119 West 57th Street, New York

REINALD WERRENATH BARITONE

Management: Wolfsohn Musical Bureau of New York, Inc., New York City

MAAZEL

Second New York Recital
TOWN HALL, Tuesday Afternoon, NOVEMBER 19, at 3:00
The program will include works of Bach, Beethoven, Chopin, Debussy and Liszt.

Concert Management Vera Bull Hull, Steinway Building, New York
For Europe: George Albert Bachaus, Berlin

VLADIMIR GRAFFMAN

VIOLINIST and TEACHER
EXPONENT OF PROFESSOR AUER

Studio:
260 Riverside Drive, New York, N. Y.
On Thursdays in New Haven, Conn.



Music

By George Harris

LEGINSKA'S ORCHESTRA CARRIES AUDIENCE AT MOSQUE OFF ITS FEET.

There was a great murmur of excitement yesterday afternoon as several hundred children awaited the appearance of Ethel Leginska and her Women's Symphony Orchestra on the stage of the Mosque. There was a splendid audience and a great deal of excitement. In the evening, the program that was offered to adults seemed to create much less excitement of anticipation. But it was the evening audience that was completely carried off its feet as the program unfolded itself. The afternoon performance was entirely for children, and perhaps it is an impertinence for a grown-up to analyze its merits, but there was so much that I enjoyed that I must at least put in a word about it. The program included Weber's "Invitation to the Dance," Mendelssohn's "Capriccio Brillante" for piano and orchestra, the piano part being played most intelligently and capably by a charming little girl, "The Flight of the Bumble Bee," by Rimsky-Korsakoff, and "Old King Cole," by Mme. Leginska herself. The selections were most happy, the only thing that I did not like being a repetition of the slow introduction to the charming Weber piece way on towards the end, which breaks the flow of the rhythm and keeps it from being utterly delightful. In all these numbers one realized the fine sonority of the orchestra and the splendid rhythmic swing that the orchestra produces under the baton of Mme. Leginska.

But it was in the evening program that the real qualities of the organization came out. One might very naturally consider the Prelude to "Die Meistersinger" as a man's piece, a piece that could only be played by an orchestra of men, but the women that compose this organization showed immediately that they were equal to it. It was a performance that combined great vigor with the most subtle dynamic variations, and it was a relief not to have the ear-splitting volume with which it is sometimes performed. Volume of sound is produced by contrast of tone, not by sheer quantity, and it was amazing to what a climax this piece rose with an orchestra of only sixty.

The Schubert Symphony was even more remarkable. The fact that Mme. Leginska is originally a pianist may be the reason for the subtlety of nuance, as the piano is an instrument that demands the greatest variety of shading. She has instilled that spirit into her orchestra, and the result is something overpoweringly beautiful. One usually thinks of this symphony as something that flows along in a quiet sort of sad romanticism, but last night delicacy contrasted with dynamic force made it dramatically and deeply emotional. I have seldom heard an orchestra that made phrases die out as this one did, and it is this elasticity of shading that reinforces the big moments when they come. When an orchestra does not have the full number that a musical score requires, it is the strings that are lessened, as there have to be just so many trumpets and trombones and wind instruments, anyway. But this slight lack of balance was noticeable only in the second movement of the Schubert Symphony, where the trumpets at one place drowned out a melody in the violins.

The sensational piece of the evening was the "Hungarian Fantasy," by Liszt, but yet it was not sensational. Mme. Leginska played the piano solo part and

conducted at the same time. I almost expected something ridiculous, but it was not so in the least. The piece began with Mme. Leginska seated at the piano for a short introduction alone. Then she rose and conducted an answering phrase in the orchestra. She seated herself again and played alone, and then rose again for another answering phrase. As the piece went on the two came into combination, and at these points she kept time slightly with her head, but this even seemed unnecessary, so at ease seemed the orchestra and so sure of its rhythm. A piano passage would end, and she had a way of carrying her hands from the last notes she was playing up to the first gesture of conducting the orchestra with such grace and naturalness that it only became a marvelously unified whole. This arrangement is more usual in Europe than it is here, and it made one imagine the days of Liszt himself, when the composer, the pianist and the conductor were all one. When a pianist plays with orchestra there are usually one or two rehearsals only, but in this case you felt that there had been as much rehearsing as when a great soloist plays with an accompanist who plays for him only. This complete unity gave the piece an extraordinary rhythmic sense, and it was one of the most exciting performances I ever heard.

Then came "Old King Cole," a most amusing bit of imagination, built up on a curiously orchestrated little figure of four notes that constantly repeats itself. The whole piece was repeated, and was enjoyed more, I think, the second time even than the first. The program ended with "Les Preludes," by Liszt, which was so extraordinary that I cannot talk about it at all. All I know is that the tears ran down my face. Those who were more capable of applauding than I was demanded encores, and we had the "Intermezzo," from "Cavalleria Rusticana," the "Bumble Bee" that was played in the afternoon, and the "Valse Triste," by Sibelius. Each was done with real beauty of tone and feeling, but I was not wholly conscious of them after "Les Preludes."

Those who do not venture out to hear what they know very little about missed a great treat, but when this orchestra comes here again I am sure that its fame will have spread to every music lover in Richmond. Would we had such inspiring concerts here oftener!—*Richmond Times-Dispatch*, October 22, 1929.

ORCHESTRA HEARD BY MUSIC LOVERS

Audience Applauds Heartily During Concert at Roanoke Auditorium

A concerto by Liszt brought more applause from eight hundred persons in the Roanoke auditorium last night than any sally of any political speaker has been able to bring from three times that number this year. Ethel Leginska's Boston Women's Symphony orchestra, under the auspices of the Thursday Morning Music Club, was the attraction.

Roanoke music lovers gathered to hear a symphony orchestra of women led by a woman. They stayed to hear a symphony orchestra led by a great conductor. After the program was finished, insistence of the audience brought Leginska back to the platform to give four encores.

The concert was recognized as an original piece of program building—a result of musical genius and showmanship.—*Roanoke Times*, October 19, 1929.

Kalurah Audience Pays Leginska Real Tribute

Boston Women's Symphony Orchestra Forced to Play Many Added Numbers Before Hearers Are Satisfied

Patrons of music were offered a distinct novelty last night at Kalurah Temple when Ethel Leginska, famous as a pianist and composer, appeared as conductor of the Boston Women's Symphony Orchestra, of which she is the organizer and director.

A complete symphonic orchestra, every chair of which is filled by an artist of undoubted talent, behind whom is a record also of conscientious work, made up the ensemble.

Proves Greatness as Conductor

An enthusiastic audience applauded with cordiality fully deserved by the remarkable excellence of the performance. The genius of Leginska and the power of her art held her audience. A small figure but a mighty personality, she proved her greatness as a conductor. She carries her orchestra to heights of beauty. It played with the most surprising clear cut measures and a tonal quality that was really superb. Its swells and sharp, decisive climaxes were marvels of finish.

A pleasant feature was the violin solo by Irma Seydel.

Music lovers of Binghamton will welcome a return engagement of dynamic Ethel Leginska and her Boston Women's Symphony Orchestra. No better musical program has been heard at Kalurah Temple. A real tribute to the artists came when the audience refused to move toward the exits at the conclusion of the program. It remained seated, demanding encore after encore to which the

orchestra graciously responded. Not until the intermezzo from *Cavalleria Rusticana* by Mascagni, the *Flight of the Bumble-bee*, by Rimsky-Korsakoff, and *Valse Triste*, by Sibelius, had been given, and Miss Leginska had repeated her own composition, *King Cole*, as extra numbers, was the audience content to take its leave.

The program:

Overture to *The Mastersingers* of Nuremberg (Wagner).
Symphony No. 8 Minor (Unfinished), *Allegro Moderato*, *Andante con moto* (Schubert).
Violin concerto.
Old King Cole (Leginska).
Symphonic Poem, *Les Preludes*, (Liszt).
Irma Seydel, violin soloist.
Burch concerto, second and third movement in G minor.—*Binghamton Sun*, October 16, 1929.

Ethel Leginska and Orchestra Score Big Hit

By LAMAR SPARKS

The Boston Symphony, under direction of Ethel Leginska, world renowned pianist, composer and conductor, wrong from its instruments Friday night at the Wesley Memorial church a program that attested the magnificence, the vigor and the scope of the only legitimate woman's orchestra in the world under direction of a woman, and left Atlanta music lovers conscious of the grandeur of such a symphony in its midst.

Under the spell of Leginska's baton which moved the fifty pieces as one rhythmic, throbbing whole, rising into sharp clear cut climaxes with an unbelievable feeling for nuance and subtle dynamic changes of tone, the orchestra rendered a program that carried a capacity audience beyond the confines of the little church.—*Atlanta, Ga., Constitution*, October 26, 1929.

DATES FILLED IN OCTOBER

Utica, N. Y.	October 14	
Binghamton, N. Y.	" 15	
Bluefield, W. Va.	" 17	{ Children's Matinee
Roanoke, Va.	" 18	{ Symphony Concert (Evening)
Lynchburg, Va.	" 19	
Richmond, Va.	" 21	{ Children's Matinee
		{ Symphony Concert (Evening)
Danville, Va.	" 22	{ Children's Matinee
		{ Symphony Concert (Evening)
Greensboro, N. C.	" 23	
Raleigh, N. C.	" 24	{ Children's Matinee
		{ Symphony Concert (Evening)
Atlanta, Ga.	" 26	
Tuscaloosa, Ala.	" 28	
Columbus, Miss.	" 29	(Two Symphony Concerts)
Meridian, Miss.	" 30	
Eldorado, Ark.	" 31	

New England Representative
A. H. HANDLEY
162 Boylston Street
Boston, Mass.

Manager
DEMA E. HARSHBARGER
Civic Concert Service
58 East Congress Street
Chicago, Illinois

Duo-Art Records

Steinert Piano

Columbia Records

New York Concerts

(Continued from page 16)

tributions in the lovely bits which Strauss allotted to that instrument.

Cheers for the leader and his men, followed the grandiose presentation of Heldenleben.

Percy Grainger

An audience that filled Carnegie Hall to overflowing greeted Percy Grainger at his recital on Friday evening. The popular Australian pianist opened his program with three preludes and fugues from Books 1 and 2 of Bach's Well-Tempered Clavichord, proceeded to Chopin's Barcarolle and the sonata in B minor, and brought the program to a close with a group that comprised Ravel's exquisite painting in tones, the lovely Ondine, Debussy's Homage to Rameau and, for spirited novelty, the pianist's effective setting of an old English tune, The Hunter in His Career.

In his playing of these pieces Mr. Grainger disclosed anew those qualities of technic, musicianship and communicative warmth that have long since endeared him to a large following in this country. His keen sense of rhythm and fine appreciation of structure were abundantly evident in the music from Bach. The pianist's admirable command of nuances was beautifully revealed in the Chopin selections, the sonata, moreover, being interpreted with poetic feeling and commendable restraint. There were, as usual, many encores.

Biltmore Morning Musicales

Last week saw the opening of the Biltmore Friday Morning Musicales, the grand ballroom of the hotel being crowded to capacity with an appreciative and responsive audience.

The playing of Alberto Salvi really needs no comment, for the name alone stands for an artist who is a master of his instrument. Mr. Salvi makes the harp talk, sing or whisper in exquisite accents. On this occasion he played his own composition, The Fountain; Debussy's Prelude and Premiere Arabesque, and Zabel's Moto Perpetuo, but the audience was not content and he was encored again and again.

Harrington van Hoesen possesses a baritone voice of fine quality and even range. He sang numbers by Handel, Scarlatti, Brahms, Morgan and two compositions by his accompanist, Frank LaForge, who also shared in the plaudits. Mr. van Hoesen's

voice is made especially effective by his remarkably clear diction and by his tone production, which is easy and fluent. Especially enjoyable was Mandalay, which he gave as one of his encores.

Of charming stage presence was Emma Otero, Cuban coloratura soprano, whose first number was, by request, the Shadow Song from Dinorah, which so aroused the favor of the audience at her recent Carnegie Hall recital. This she sang with even more assurance and freedom of tone production, especially in the coloratura passages, than at that time. The natural, rich even quality of her lyric singing was again in evidence, both in this number and in the aria, Una voce poco fa, from The Barber of Seville. Miss Otero has a warm, friendly manner, and this, abetted by a certain fire and brilliance with which she infuses her singing, quickly won the hearts of her listeners. They were loath to let her go, and she graciously responded with encores, including a number of short, quick, dashing Cuban songs, in which she displayed technical facility and clearness of diction in her staccato work.

The accompanist for the two singers was Frank LaForge, who played with his usual artistic care and skill, following the temperament and mood of each artist with sympathetic insight.

London String Quartet

Town Hall housed another large and applause audience to hear the third concert of the London String Quartet on Friday night. The particular phase of chamber music treated on this evening was represented by quartets of Schubert (D minor), Schumann (A major) and Brahms (C minor). The members of this ensemble once more earned the hearty applause of their hearers, playing with their usual suavity and impeccable taste, and doing full justice to the free and melodic beauty of this music.

NOVEMBER 9

Susan Fisher

A fresh young voice, and well schooled, is that of Susan Fisher, soprano, whose recital at Chalif Hall, under the auspices of the Madrigal Club, drew a good-sized audience; better yet, it was an audience of discrimination and appreciation, evinced in the right applause at the right moment. Following a group of old-time songs by Mozart, Faccio, Dowland and Jones, which showed smooth cantilena flow, came five songs in German, by Rubinstein and Wolf; there was tender-

ness in Der Traum (Rubinstein), and a finely built climax in Heimweh (Wolf), with joyousness, well expressed, in the closing Er Ist's (Wolf). Flowers were presented to the singer at this juncture, also after the next group. Perhaps the best singing of the afternoon was in five French songs, in which there was real artistic finish, abandon and suavity, as befits the French style. High C and D of beautiful quality in the Massenet Manon gavot were remarked, as were also grace and contrasted dramatic spirit in Four-drain songs. Closing songs were by Watts, Scott and Clokey, and very "peppy" accompaniments were those of Jacob Schwartzdorf.

Jewel and Edwin Hughes

Town Hall was well filled on Saturday evening for the annual two-piano recital of Jewel and Edwin Hughes. The artist couple were heard in the following program: the eight Sinding variations; sonata in D major, Mozart; Arensky's Silhouettes, op. 23; an Impromptu on a theme from Schumann's Manfred and the Albeniz Spanish Rhapsody.

The program was admirably arranged and gave this gifted pair wide interpretative scope. Individually each is thoroughly equipped and the blending of these two musical temperaments produces happy results. Their playing was marked by fine tonal coloring, a precision of attack and a diversity of color and shade that found full appreciation. Programs of this type are becoming more and more popular. The Hughes are certainly artists who have something different to give—and they give it in a highly artistic and appealing manner, a fact that was evident from the rapt attention and warm applause of the audience.

London String Quartet

For their fourth concert, the London String Quartet played the Borodin quartet in D, No. 2; that of Tchaikowsky in D, opus 11, and Dvorak's quartet in F, opus 96, a program in which the audience evidenced extreme satisfaction and which again brought out the fine spirit and perfect unity existing in whatever music this ensemble plays.

Ernest Hutcheson

That lofty interpreter, surpassing musician, and expert technician, Ernest Hutcheson, attracted a huge audience to his evening piano recital at Carnegie Hall.

Mr. Hutcheson's art is too long established and too familiar to need detailed elucidation in these columns. He is a player whose abilities never seem to dim or pall. His mind, his musicianship, and his mechanical



PAUL ALTHOUSE

with his manager for South Germany, Rudolph Kreuzer, snapped in Karlsruhe. The tenor's tour included Stuttgart, Karlsruhe, Mannheim, Heidelberg, Offenbourg, Heilbronn and Pforzheim. In Stuttgart he sang a recital and also appeared in Cavalleria Rusticana and Pagliacci at the opera. He also made successful concert appearances in Prague and Oslo, Scandinavia, and sang before the King of Sweden at the Stockholm opera.

skill keep pace with every new development in the world of tone. He retains his command of the old and with equal power masters the new. He is an abidingly fascinating exponent on the piano.

The old was represented on Hutcheson's recent program, by Bach, Chopin, and Schumann; the new (comparatively) by Griffes, Ravel, and Stravinsky.

The greater compositions of the recital were Bach's Italian Concerto and Schumann's Fantasia in C.

An ideal performer of Bach is Hutcheson, fitted essentially for the task by virtue of his

(Continued on page 24)

Press Criticisms of

YVETTE LE BRAY'S Successful Debut

at Carnegie Hall, October 30th, 1929

Mme. Le Bray has a voice of warm color and agreeable quality and uses the organ intelligently. Communicate feeling and musical purpose also came to life in Mme. Le Bray's interpretation and her intonation was especially secure.
—N. Y. American

Yvette Le Bray, French-American mezzo soprano, gave her debut recital at Carnegie Hall. The singer disclosed a voice of ample power and admirable natural quality. Her expressive power was commendable. She has a commanding stage presence aided by ease and dignity of manner.
—N. Y. Sun

Has Mezzo Voice of Warmth and Considerable Beauty

This statuesque singer has a dark-hued voice of considerable warmth and beauty. The lower and middle registers are at present most capable of giving pleasure—but, with further study this voice might easily rank with some of the finest now to be heard. Mme. Le Bray's O Del Mio Amato Ben was most successfully achieved and showed feeling and taste.



Powerful upper register—the general impression was good.
—N. Y. Times

Her musical interpretations were very praiseworthy, and the singer executed very well the fine lyrical passages, especially in the French and Italian offerings. Relatively the best performance of the evening was the aria Il est doux, il est bon, from Massenet's Herodiade.

—N. Y. Staats-Zeitung

An American singer of imposing presence whom the program described as mezzo soprano, gave a debut recital at Carnegie Hall last night. Mme. Le Bray offered an exacting program which began with Gia Il Sole Dal Gange, etc. Mme. Le Bray disclosed a voice of exceptional natural volume. Her program had evidently been carefully prepared and she delivered it with energy and expressiveness, winning enthusiastic applause from her hearers, who were not slow to demand encores.

—N. Y. Telegram

Management R. E. JOHNSTON, 1451 Broadway, New York

Reports from the First Three of the

14 SYMPHONY ORCHESTRAS

Which Have Engaged

NATIONAL MUSIC LEAGUE SOLOISTS

For Their Symphony Concerts This Season

PESCHA KAGAN,
Pianist



WALTER DAMROSCH, Conductor
Pittsburgh Symphony Society
October 27, 1929

WESTERN UNION

Form 10018

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

SYMBOLS

DAY	Day Letter
NIGHT	Night Message
NL	Night Letter
LOC	Deferred
CST	Cable Letter
WEX	Week End Letter

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 1929 OCT 28 PM 6 55

GB 1131 78 5 EXTRA NL- PITTSBURGH PENN 28

NATIONAL MUSIC LEAGUE INC
STEINWAY HALL 111 WEST 57 ST NEW YORK NY

MUST CONGRATULATE YOU ON THE SENSATIONAL SUCCESS OF PESCHA KAGAN LAST NIGHT SHE IS A REALLY GREAT ARTIST CRITICS HERE ARE UNANIMOUS IN PROCLAIMING HER A FIND IN THE MUSICAL WORLD THIS YOUNG GIRL COMPLETELY WON THE AUDIENCE OF FOUR THOUSAND WITH HER YOUTH BEAUTY AND CHARM FROM MOMENT SHE APPEARED AND ELECTRIFIED THEM WITH HER SUPERB PLAYING OF TSCHAIKOWSKYS CONCERTO THE SPONTANEOUS OVATION ACCORDED HER HAS SELDOM BEEN EQUALLED IN THIS CITY

EDWARD SPECTER MANAGER THE PITTSBURGH SYMPHONY SOCIETY

ISABELLE YALKOVSKY,
Pianist

LEOPOLD STOKOWSKI, Conductor
Philadelphia Orchestra
October 25 and 26, 1929



WESTERN UNION

Form 10018

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

SYMBOLS

DAY	Day Letter
NIGHT	Night Message
NL	Night Letter
LOC	Deferred
CST	Cable Letter
WEX	Week End Letter

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 1929 OCT 28 AM 11 01

NA84 68 DL 4 EXTRA PHILADELPHIA PENN 28 944A

NATIONAL MUSIC LEAGUE STEINWAY BUILDING
WEST 57 ST NEW YORK NY

MY CONGRATULATIONS ON THE SPLENDID SUCCESS OF ISABELLE YALKOVSKY AT LAST WEEKS PAIR OF PHILADELPHIA ORCHESTRA CONCERTS AT EACH OF WHICH SHE RECEIVED AN OVATION TO HAVE MADE GOOD ON THESE TWO OCCASIONS DEMONSTRATES THAT YALKOVSKY IS AN ARTIST OF GREAT ABILITY AND IMPORTANCE I FEEL SURE THAT UNDER YOUR MANAGEMENT SHE WILL BE HEARD THROUGHOUT AMERICA WITH THE SAME ENTHUSIASM SHE AROUSED HERE

WILLIAM JAY TURNER VICE PRESIDENT
PHILADELPHIA ORCHESTRA

MINA HAGER,
Mezzo-Soprano

SANDOR HARMATI, Conductor
Omaha Symphony Orchestra
October 31, 1929



WESTERN UNION

Form 10018

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

SYMBOLS

DAY	Day Letter
NIGHT	Night Message
NL	Night Letter
LOC	Deferred
CST	Cable Letter
WEX	Week End Letter

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 1929 NOV 1 AM 11 09

NA97 17 OMAHA NEBR 1 956A

NATIONAL MUSIC LEAGUE INC
STEINWAY BUILDING 113 WEST 57 ST NEW YORK NY

MINA HAGERS APPEARANCE WITH OMAHA SYMPHONY ORCHESTRA RECEIVED WITH MARVELOUS ENTHUSIASM APPLAUSE UNBOUNDED MAILING PRESS CRITICISMS

WOMENS DIVISION OMAHA CHAMBER OF COMMERCE

The Other Eleven Symphony Orchestras Engaging National Music League Soloists This Season

Baltimore Symphony Orchestra
Cleveland Orchestra

Gustav Strube, Conductor
Nikolai Sokoloff, Conductor

Detroit Symphony Orchestra

Ossip Gabrilowitsch, Conductor

Denver Civic Symphony Orchestra

Horace Tureman, Conductor

Los Angeles Philharmonic Orchestra

Artur Rodzinski, Conductor

Minneapolis Symphony Orchestra

Henri Verbrugghen, Conductor

Nashville Symphony Orchestra

F. Arthur Henkel, Conductor

New York Philharmonic Symphony
(Schubert Memorial)

Artur Bodanzky, Conductor

St. Louis Symphony Society

E. Fernandez Arbos, Conducting

San Francisco Symphony Orchestra
Toronto Symphony Orchestra

George Szell, Conducting
Alfred Hertz, Conductor
Luigi Von Kunits, Conductor

January 19, 1930
March 6 and 8, 1930

{ November 28 and 29, 1929

{ January 26, 1930
{ January 24 and 26, 1930
{ March 28 and 30, 1930

{ November 14 and 17, 1929
{ December 1, 1929
{ February 13 and 14, 1930
{ February 17, 1930
(At Columbus, Ohio)

October 20, 1929

December 4, 1929

December 8, 1929

February 16, 1930

March 21 and 23, 1930

December 3, 1929

Sadah Shuchari, Violinist
Isabelle Yalkovsky, Pianist

{ Sadah Shuchari, Violinist
{ Isabelle Yalkovsky, Pianist

Henrietta Schumann, Pianist

Sadah Shuchari, Violinist

Isabelle Yalkovsky, Pianist

Margaret Hamilton, Pianist

Lajos Shuk, Cellist

Mina Hager, Mezzo-Soprano

Phyllis Kraeuter, Cellist

Sadah Shuchari, Violinist

Phyllis Kraeuter, Cellist

Marie Montana, Soprano

Margaret Hamilton, Pianist

Sadah Shuchari, Violinist

NATIONAL MUSIC LEAGUE, Inc.

113 West 57th St.
New York, N. Y.

Arthur Hice, Philadelphia Pianist, Returns From Prolonged Study and Concertizing Abroad

Will Present Interesting Czech Novelties at New York Debut

Arthur Hice, pianist, has recently returned to this country from a very successful concert tour of Central Europe, after having studied a year and a half in Vienna under Frau Prof. Leonie Gombrich, distinguished pupil and former assistant of Leschetizky.



ARTHUR HICE,
pianist, who has just returned from Germany and will give a Town Hall recital November 18.

He will make his New York debut on Monday afternoon, November 18, at Town Hall, and much interest is manifested in this event. His appearances abroad included such old-world music centers as Salzburg (in the Mozarteum) September 28, 1929; Brunn (Czecho-Slovakia), September 30; Prague, October 2; Vienna, October 9; Munich, October 12, and Berlin, October 15. The Salzburger Volksblatt stated on September 30 that: "Arthur Hice, in his pianism, has manifold things to say about the construction of musical thought, technical knowledge and tone-coloring," and that his playing showed "delight in lyrical moods, intensive melodic expression, and adroitness in manipulating tonal nuances."

The Chronik of that city commented especially on his playing of Bach and Beethoven, remarking that in the latter "Real temperament flared forth."

The Livode Noviny of Brunn, October 1, found that "Hice exhibited manly maturity,

exceptionally finished technic and clearly conceived interpretations in each number of his well chosen program. It was delightful to hear from a foreign artist Czech music so sympathetically and understandingly interpreted."

The Tagblatt of Prague, October 4, remarked that "Hice's style of playing admirably encompasses all the colorfulness of the modern French Impressionistic School."

Narodni Listy of Prague stated: "The audience was impressed by Mr. Hice's originality, which he does not strive to effect, and by his simplicity; the numbers on his well chosen program were all played with vivid imagination and exquisite taste."

The Allgemeine Zeitung of Vienna commented: "Arthur Hice is a pianist of the best traditions. His technical fluency and dynamic precision were greeted with enthusiastic applause."

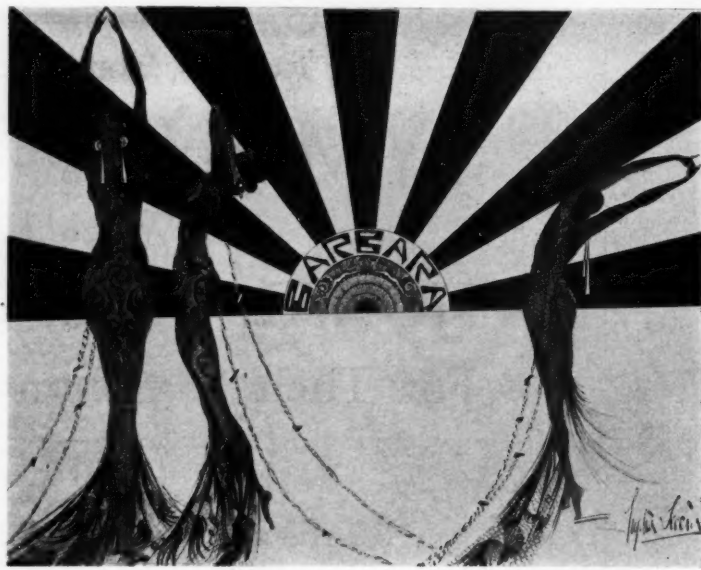
The Reichspost (Vienna) thought that "Hice has a refined sense of touch and deep insight into musical structure and feeling," and the Neueste Nachrichten believed "Hice has a thoroughly-grounded technic and a natural and impulsive musicality." In the Neues Weltblatt appeared this tribute: "Hice is an artist of sympathetic personality and of notable artistic stature. He played Bach in monumental style, with simplicity, grandeur and deep feeling, not striving for effect. The playing of the Fugue denoted a strong will and musicality of a high degree."

The Neueste Nachrichten of Munich remarked that "Hice is a master of his instrument in every regard and has great sensitiveness to the richest shades of tone color and is endowed with a rhythmical sense of the highest degree."

The Post critic found that he had "great musical talent . . . a clear and vivid conception of what he plays."

Berlin's Vossische Zeitung stated: "Hice played Beethoven's Sonata, op. 110, with great fervor, nobility and reverence of feeling," and the Deutsche Allgemeine said: "He possesses great mastery of the keyboard, clear and vigorous execution, even at the utmost speed."

In speaking of his teacher in Vienna, Prof. Leonie Gombrich, Mr. Hice grew very enthusiastic and stressed the fact that he derived immense benefit and musical inspiration from this association. "Although as yet she is not so widely known in America," the pianist commented, "she is an eminent and authoritative musician; she was a close



SKETCHES OF ONE OF THE COSTUMES, SPECIALLY DESIGNED AND CREATED BY LYDIA SECCIA.

the young Italian artist, and which will be worn in Barbara, the play by Gennaro-Mario Curi, which will have its first New York performance at the Gallo Theater on Sunday evening, November 17. The play was given its premiere in Italy and is still running with much success.

friend of such musicians as Mahler, whose sister she taught, and of Adolph Busch, the great violinist, who considers her one of the greatest Mozart interpreters. Her home is the focal point for delightfully typical Viennese evenings, where the illustrious of Vienna and visiting artists meet. These 'Hausmusik' gatherings are, as every one knows, a characteristic and vital part of the life of Vienna, a custom which, in spite of the terrible sufferings Vienna has endured in recent years, has happily survived.

"I must also say that my study in composition with Anton Webern, one of the representative modern Austrian composers, is also treasured by me, as he is remarkable in the teaching of form and working principles of composition."

The writer's impression of Mr. Hice is that of a genuine, sincere musician, and a wholesome human being. His musical training and development have been of an unusual kind in comparison with musicians who have had the advantage of being born in musical centers. Born in the small town of Mount Savage, Maryland, where there was practically no musical atmosphere and the most limited opportunity to study, he showed as a small child an irrepressible desire for music; and how in his eagerness to play, he set to work by himself as an eight-year-old boy and learned notation at the keyboard from an old fashioned instruction book. In this way he learned folk songs and little melodies before he had his first real music lessons with the village music teacher at nine years of age.

He later studied in Cumberland, Maryland, during his high school years with teachers who gave him more thorough training, and at fifteen he began to teach. After finishing high school he took a business course at the urgent suggestion of his father, but the impulse to continue his music proved too strong, and he abandoned the business position he then held.

As a young man of seventeen he began to study with the late Maurits Leefson, in Philadelphia, who was then acknowledged one of the foremost teachers there. Years of struggle for a livelihood followed, but he obstinately continued to study as if urged by an innate necessity, to express himself through music. He subsequently studied with George F. Boyle, who was then teaching at the Settlement Music School, Philadelphia, and with Frederick Schlieder, studying theory and improvisation.

He made his debut in Philadelphia as a concert pianist at the Academy of Music Foyer, in January, 1923. An idea of what the critics thought of him at that time may be had from the following comment which appeared in the then existing North American: "The young pianist demonstrated that he possesses not only genuine temperament but also an instinctive command of his in-

strument, the ability to express himself musically and the poise that usually is expected at maturity."

He later studied with Josef and Rosina Lhevinne in New York, at the same time following a course of lectures with Ernest Bloch in theory and composition. Two summers of work with Tobias Matthay of London were followed by three years of study with Rosario Scalero, head of the Composition Department at the Curtis Institute in Philadelphia, at which Institution Mr. Hice also taught piano in the preparatory department during the first year of the school's existence.

The years which followed in Vienna were particularly happy ones for Mr. Hice, who says that he was particularly impressed with the joy of living characterizing the Viennese and how this is reflected in the musical life.

During his sojourn in Europe, he was particularly fortunate in knowing many of the foremost contemporary modern composers of Czecho-Slovakia, Austria, Hungary and Germany. He spent several weeks in Prague studying development of the literature of the Czechish National School from folk songs to the most recent development, under Jirak and Stepan. In Budapest he met Kodaly and discussed his music with him. In Vienna he had ample opportunity to meet many of the most prominent composers there including Mandyczewski, the great musicologist, and in Berlin, he was particularly impressed with Ernest Toch, in discussing his works and modern music in general.

The pianist sailed for America immediately following his Berlin concert on October 15 and after his appearance in Town Hall on November 18 will be heard in Philadelphia on December 13. He later plans to play throughout the country, and will open his Philadelphia and New York studios in conjunction with his concertizing.

Frida Leider an Ideal Isolde

A few days before her departure for Chicago, Mme. Frida Leider bade farewell for several months to her many admirers in Berlin. In a splendid performance of Tristan and Isolde at the State Opera, conducted by Leo Blech, she concentrated, in the role of the tragic queen, all her splendid vocal art and the fervor of her dramatic powers, fairly transforming herself into a flame of longing and passion. Chicago music lovers are sure to find her an ideal Isolde.

H. L.

Baldwin Hour Guests November 10

Three well known artists appeared as soloists on the regular Sunday evening Baldwin radio concert hour of November 10: Cecile de Horvath, pianist; Irene Williams, soprano, and Raoul Vidas, violinist. The artists combined a wealth of talent and presented a program of well balanced numbers, including works by Bach-Saint-Saens, Saenger, Dimitresco-Vidas, Schubert, Handel, Sylvestro-Vidas, Grainger and Guion.

SONGS by Marshall Kernochan

For Baritone and Orchestra

OUT OF THE ROLLING OCEAN

(Walt Whitman)

(Score and Parts for rental; also arranged with Piano Accompaniment.)

For Soprano

SONG OF YLEN

and

WANDERCHILD

For Tenor

A SAILOR SINGS

and

YOU'LL LOVE ME YET

G. RICORDI & CO., 14 East 43rd Street, New York

CLARE OSBORNE REED



VOICE
TEACHER

TO SING OR NOT TO SING

BOOK ON VOICE BY VOICE TEACHER AND COACH

JAMES MASSELL

Sold at Music Stores and Studio, \$1.65 a copy. Address 43 W. 93rd St., New York. Tel. Riverside 0922

Pianist — Artist Teacher

Director Columbia School of Music
509 So. Wabash Ave., Chicago, Ill.

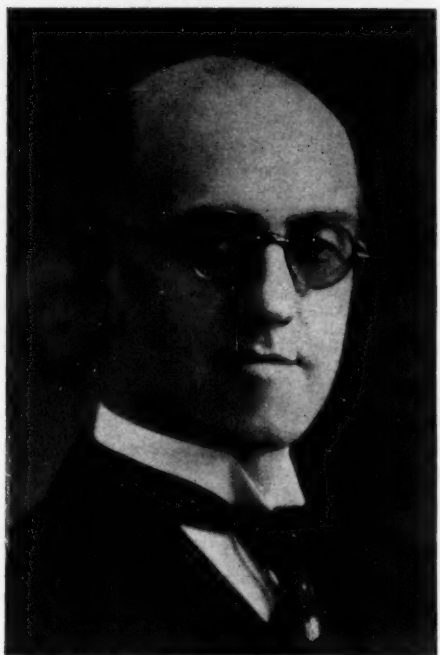
MARIO CHAMLEE: "The most concise and clear treatises."

ARMAND TOKATYAN: "Don't miss the 'Don'ts for Singers.'"

RICHARD CROOKS: "A lot of worthwhile information."

TAMAKI MIURA: "Very clear and splendid book on singing."

CARMELA PONSELLE: "Your book is the only directory for singers."



Harris & Ewing photo

LYNN WOOD
FARNAM
ORGANIST

TRANSCONTINENTAL TOUR

JANUARY AND FEBRUARY, 1930

BACH AND HIS FORERUNNERS

SERIES OF TWENTY RECITALS
CHURCH OF THE HOLY COMMUNION

NEW YORK CITY

OCTOBER 6 TO NOVEMBER 11, 1929

APRIL 6 TO APRIL 28, 1930

"It is an adventure richly memorable to sit in the dim candle-lit church and listen to Mr. Farnam's masterly readings of incomparable music."—*Lawrence Gilman in New York Herald Tribune.*

"Everyone in this city who lays pretensions to a serious musical culture should make it his sworn duty to hear at least one of these exhibitions of superlative organ playing, given in virtually ideal surroundings. . . . It was gratifying to observe the rapt absorption, more eloquent than any applause, with which the throng hung upon every note of Mr. Farnam's performance. . . . A solid column of technical comment or of flighty rhapsody would be ineffectual to convey an adequate notion of the beauty, the nobility, the uplift and the exhilaration of Mr. Farnam's playing."—*Herbert F. Peyser in The New York Telegram, Oct. 15, 1929, reporting the second "Bach and his Forerunners" recital of the current series.*

BOGUE-LABERGE CONCERT MANAGEMENT, INC.
250 WEST 57TH STREET
NEW YORK CITY

New York Concerts

(Continued from page 20)

analytical insight, his clear sense of form and style, and his crisp, clean cut technique of finger. However, he puts more than formal aspects into Bach, and never loses sight of that composer's melodic line, his humor, and tenderness. The reading of the Italian Concerto was an object lesson for students, hundreds of whom attended the concert.

Mighty indeed was the presentation of Schumann's epic. Its large lines were set forth authoritatively but the wealth of detail in rhythm, color, and romantic appeal, also found an understanding and sympathetic medium in Hutcheson. He very fittingly made the Fantasia the peak of his performances, and its monumental delivery brought him one of the greatest ovations he ever has received in all his long career.

NOVEMBER 10

Manhattan Symphony Orchestra

The second of this season's series of concerts by the Manhattan Symphony Orchestra, Henry Hadley, conductor, drew a large audience to Mecca Temple on Sunday evening. George Gershwin, composer of the famous Rhapsody in Blue and An American in Paris, was the guest conductor and led the orchestra through the latter work, which met with great favor.

Mr. Gershwin made his appearance in a similar role during the summer at the Stadium Concerts where he had to his credit one of the largest audiences in the Stadium's

history. The young American seems to be a magnet wherever he appears.

Mr. Hadley directed his orchestra, which is rapidly becoming a very fine organization, through the prelude and fugue in G minor of Bach-Abert; The Swan of Tuonela, Sibelius; The Ballet Music from Rosamunde, Schubert, and Kallinnikoff's Symphony No. 1, in G minor. Particularly in the last named and the Sibelius was the excellence of the strings noted, also a commendable balance of tonal quality and rhythm. With each concert the orchestra shows improvement. Mr. Hadley's choice of programs continues to be admirable; the sort a Sunday night audience enjoys.

Paul Robeson

(See story on page 6)

Nora Dinkov

Steinway Hall was crowded when Nora Dinkov, a young mezzo-soprano, began her recital, with Massenet, Weckerlin, Boieldieu and Adam songs forming her opening group. They served to introduce a voice of color, skilfully used, allied with spontaneity of interpretation. Competent instruction (Skrobisch) also enables her to enunciate distinctly in three languages, English, German and French, and this is a distinct asset, for one understands what she sings. Four songs, sung in German, by Tschakowsky, Wolf and Brahms, were so well sung that continued applause led to an encore, with presentation of flowers. Miss Dinkov was thoroughly at home in Schubert and Schumann songs, interpreted with fine intelligence; charming in effect were Das Echo, and Soldatenbraut, with refined expression in Wohin, and Ich Kann's Nicht Fassen.

English songs further displayed arch expression and sympathetic characterization of words in Me an' Mah Lil'le Banjo (Dichmont), also in If No One Marries Me (Lehmann); Dawn (Leoni) which was finely done, the dramatic Inter Nos (MacFadyen), bringing two encores. Joseph Adler played splendid accompaniments, aiding the singer at all times. The recital, beginning at 8:30, was finished an hour and a quarter later; a model for singers!

MacDowell Club: Rosalie Miller, Soloist

The opening concert for the season of the MacDowell Club was given by that charming young soprano, Rosalie Miller, who proved once again that she is an artist who should be heard more frequently.

There are many beautiful singers, but fewer are those who have a beautiful voice with high intellect back of it. Miss Miller is that type of singer, with much personal charm in addition to enhance her work.

The program was arranged to show Miss Miller's interpretative powers and much did her listeners appreciate the dramatic Im Herbst of Franz as well as the contrasting Joy of Rihn. Whether it was in the French, German, Italian or English, the soprano's lovely lyric voice, style and diction were equally a delight.

Following the concert, many remained to express their admiration of Miss Miller's art, one overheard comment being to the effect that with "each song, she has something definite to give her listener." Stuart Ross was at the piano and lent sympathetic support to the singer.

George Knisely

George Knisely, baritone, made his New York debut in the Barbizon American Artists Series on Sunday afternoon. A good-sized audience expressed appreciation of his singing of a program consisting of lyrics by Strauss and numbers by Ward-Stephens, Griffes, Burleigh and La Forge. He was assisted by the Barbizon String Quartet, and, as usual, the concert was broadcast over WGBS.

London String Quartet

The London String Quartet completed its five day cycle "From Haydn to Hindemith" at Town Hall on Sunday. The audience was large and enthusiastic as the quartet responded with some of the finest ensemble playing New York has heard in some time. The members of the quartet performed in scintillating fashion, solidifying the impression this body has made during its present stay here. Throughout the program there was a fine cohesion and unity of purpose that came only from long experience and complete understanding. Debussy, Ravel and Hindemith were the composers treated, represented respectively by the quartets in G minor, F major and F minor. All seemed equally appreciated by the audience. The Debussy opus, more perhaps by virtue of its subject material, was remarkable for its suavity of tone and brilliant display of technique. The audience responded to it by prolonged applause. Even the Hindemith work, with its more modern treatment of melodic material and its curious rhythms, won unstinted admiration. At the end of the concert there occurred one of those incidents that are rare in New York—a real ovation, a boisterous outbreak of applause punctuated by cries of "More," and "Come back again soon." The meaning of so spontaneous an outburst is clear. New York has set a definite stamp of approval on this accomplished body of musicians, an accolade not lightly bestowed or easily won.

NOVEMBER 11

Aguilar Lute Quartet

(See story on page 29)

Syracuse College of Fine Arts Notes

The Syracuse musical season opened with a public recital given by the students of the College of Fine Arts on October 16. The program consisted of solo numbers for piano, voice, organ and violin.

The University Orchestra, under the direction of Andre Polah, head of the violin department, will make its first appearance on November 20, playing the Beethoven First Symphony, March Slav by Tschakowsky, and a three-piano number, with string accompaniment, by Bach. Forty-five students are enrolled in this organization.

During the summer Prof. Polah went abroad and purchased for the College of Fine Arts over \$2,500 worth of orchestral scores and parts for the use of the orchestra.

On December 12 the University Chorus, under the direction of Howard Lyman, will present Bizet's Carmen in concert form. On January 12 Prof. Polah will present a full stage production of Gluck's opera, Orpheus. Over one hundred students will make up the chorus, the ballet and the orchestra. The architectural department of the College of Fine Arts is now designing the stage setting and the special lighting effects that were

used by Prof. Polah at the time he conducted performances of this same opera for the Theatre Guild in New York City. The soloists will be Richard Hale, baritone, and Irene Williams, soprano.

In addition to the thirteen music supervisors who were placed in first class positions last June, the following music graduates of the College of Fine Arts have been engaged for college teaching positions: Maxine Morgan, violin, Houghton College, Houghton, N. Y.; Ellen Waite, piano, Eastman School of Music, Rochester, N. Y.; Mildred Oakes, voice, Drew Seminary, Carmel, N. Y.; Kenneth Wood, violin, University of West Virginia; Dawn Cardner, voice, Cedar Crest College, Allentown, Pa.; Dorothy Hubbard, voice, State Normal School, Indiana, Pa.; and Flora Campbell, public school music, College of Fine Arts.

The enrollment of the College of Fine Arts shows an increase of nearly one hundred students over that of last year. Quite noticeable is the increase in the number of advanced and graduate students.

The English Folk Dance Society Entertains New York

That New Yorkers are interested in English folk dancing was evident last Saturday evening when a large audience at Carnegie Hall gave every indication of enjoying the program presented by the English Folk Dance Society under the patronage of the American branches of that organization. The dances were selected from Cecil Sharp's collection of English Folk Dances and included Morris, Sword and Country Dances, and the songs sung by Clive Carey were chosen from various collections of English folk songs. Douglas Kennedy, director of the English Folk Dance Society, made the program doubly entertaining by his illuminating remarks regarding the origin of the various numbers presented. It was pointed out that the English folk dances fall into two classes, the spectacular or ceremonial group including the Morris and Sword Dance and the Country Dance being of a distinctly social nature.

Mr. Kennedy and the other members of his society gave a most interesting demonstration of this dancing, which, he said, really should be participated in to be the more keenly enjoyed. Some of the dances are so simple that even the uninitiated can soon learn to do them, while others are exceedingly difficult. Needless to say, however, Mr. Kennedy and his team overcame with apparent ease the intricacies of the most difficult steps, and danced with a vigor, spirit and rhythmic precision that made their offerings highly entertaining. Joan Sharp, daughter of the late Cecil Sharp, was one of the dancers and also played the fife and tabor. The accompaniments were played by Elsie Avril, pianist, and May Elliot Hobbs, violinist.

The Society was founded in 1911 by Cecil Sharp to spread the knowledge of the English folk songs and dances, and from small beginnings, the organization now has extended its activities not only all over the English-speaking world, but also into European countries. Teams of English dancers have given demonstrations in Holland, Germany, Czechoslovakia and Vienna and have joined the Basques in celebrating their national festival at Bayonne.

A pamphlet issued to the audience gives the information that the object of the Society is to make its material accessible to everybody, and, as a direct result of its work thousands of people are now deriving recreation and enjoyment from the dancing. The New York branch of the Society endeavors to spread a knowledge of these dances in the city and vicinity. It is understood that nearly five hundred persons took part in the dancing during last season and that the membership grows each year. Weekly classes are held throughout the winter under the direction of a recognized teacher from London headquarters, and meetings are held twice a month at which members join in Country Dancing.

Membership in the New York branch of the Society is open to all who are interested.

Hart House Quartet Returning After Strenuous European Tour

LONDON.—The Hart House String Quartet sailed for Canada from Liverpool, where they gave the last concert of an extensive tour, which was probably the most successful for any new quartet in many years. Besides numerous appearances on the continent and in the English provinces the quartet played in London, within ten days, quartets by Beethoven, Bartok, Debussy, Haydn, Franck and Elgar and pieces by Hugo Wolf, Weber, and Macmillan, in all of which they maintained what critics recognized as the highest standards of quartet playing. Their success in Paris was, from reports arriving here, not less remarkable, and as a result the organization has been offered a long tour through France and Spain next autumn. In Brussels the quartet played at a special private hearing arranged for them by Eugene Ysaie.

C. S.

HILDA BURKE

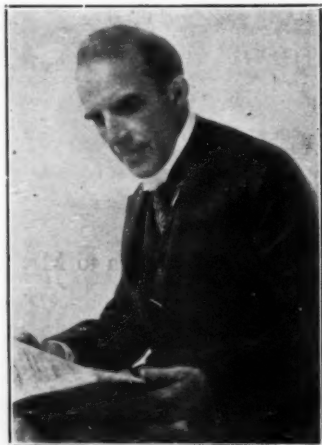
SOPRANO

CHICAGO CIVIC

OPERA COMPANY



CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Steinway Building New York City



Ultraist
in Tone
Placing

A Singer
Who Can
Teach
Singing

GEORGE S. MADDEN

A SINGING TEACHER who teaches empirical facts, no theory.

WHAT to do in placing the voice, illustrated and explained most minutely, how it is done vocally, leaving nothing to speculation.

SINGING a mental study like all other arts, not a physical one. When students will use their mentality they will cease to make mistakes, regarding the selection of a teacher.

VOWELS and consonants taught according to Helmholtz scientific system, which forms a perfect legato of the consonant and the vowel.

SINGING is laborious work, and dangerous to body, health and voice, when not supported correctly. Proper tone support taught.

UPLIFT-ALVEOLAR breathing, nature's own breathing, diametrically opposed to the Yogi system of breathing. Uplift-Alveolar breathing gives health, youth, activity and longevity.

THERE is but one guide to the singing student, in this most technical study of singing, the teacher must be able to explain with his own voice, and describe how it is done. Results noticeable in a few weeks, and guaranteed by refund.

MR. MADDEN is a singer of experience in Opera, Oratorio, Church, Recitals and Concert.

GEORGE S. MADDEN, 1425 Broadway, New York
Telephone Pennsylvania 2634

Chicago Opera Revives Iris

Mascagni Work Given Excellent Presentation on Second Night of the New Season in the Company's New Building—Traviata, Romeo and Juliet and Il Trovatore Also Arouse Enthusiasm of Large Audiences—Opening Week Augurs Well for Rest of Season

CHICAGO—The first addition to the repertory of the Chicago Civic Opera was produced on the second night of the present season with *Iris*, a tragedy in three acts by Pietro Mascagni, libretto by Luigi Illica.

The opera was first produced at the Costanzi Theater in Rome on November 22, 1898, and had its American premiere in Philadelphia, October 14, 1902, during the tour of Mascagni's own company. New York heard the opera two days later and it was included in the repertory of the Metropolitan in 1908 and was given as a novelty there by the same company during that year.

So many years have elapsed since then that it seems permissible at this time to write a short story of the tragedy, which is allegoric and mystical. *Iris*, the daughter of an old blind man, has grown to maidenhood in her father's cottage and has attracted the attention of Osaka, a nobleman, who engages the pander, Kyoto, to bring her to his den. The abduction is accomplished while *Iris* is an interested spectator at a puppet show. The girl mistakes Osaka's beautifully furnished bachelor quarters for Paradise, but when she discovers that she is in the hands of a bad man, she begs him to send her back to her father. Finding his wiles of no avail against the innocence of *Iris*, Osaka turns her over to Kyoto, who exhibits her for sale to the crowd in the street. Her father is among them and believing that she has gone to Osaka's den of her own free will, he curses her, throws stones at her, and the young girl, overcome with shame and terror, leaps from the window into the chasm. In the last act rag-pickers discover the dying young *Iris*, but run away from her through fear. *Iris* cries in agony and as she dies, under the warmth of the sunshine, flowers appear and surround her. A sort of apotheosis concludes the tragedy.

So much for the plot, which is a very good one and to which the composer of Cavalleria Rusticana has written music that possesses at times great merit, though *Iris* will not attain popularity here or anywhere else. It is said that some of the melodic passages are atmospheric and that the composer obtained that music through the good services of several Japanese composers. This may be true, yet Mascagni's music does not seem at all exotic; it has all the fragrance of a Latin and very little of an Asiatic. The prelude and the hymn to the sun, with which the opera opens, are the most important musical passages in the score. Here and there Mascagni has built up some climaxes, which if differently woven might have arrested the attention of the public and awakened its enthusiasm, but those climaxes come to naught, their ending being too abrupt to permit any such reaction.

The Chicago Civic Opera must nevertheless be highly congratulated for the magnificent panorama they built around the work. Beautiful indeed was the first scene, showing the house of *Iris*, her garden surrounded by a hedge of flowers, a brook with a bridge across it and in the background, Fujiyama. In that first scene the electrical display of the stage showed the excellence of the plant that has been placed at the disposal of our electricians. When the curtain rises the stage is in darkness; it is night, but dawn is near. Gradually the light increases until the sun rises to flood the scene with light. These lighting changes gave opportunity to show the full gamut of the multi-colors with which our stage can be invested, all the colors of the rainbow sweeping across it with so many delicate tints as to give a treat to the eye, which later was as responsive to the panoramic picture that drew the plaudits of the spectators.

The scene of the second act, representing a rich Japanese interior, was equally well represented by our scenic director. Likewise, in the last act the scenery was most appropriate and it may be said in conclusion that *Iris* was sumptuously mounted by our company and that the stage director and his assistants as well as the technical director in their individual departments deserve a great deal of credit.

Roberto Moranzoni was at the conductor's desk, and it must be said in all truth that a great part of the success of the night was due to his masterful reading of the score. In the many years that Moranzoni has been with us he has never conducted with such good taste, such virility, such enthusiasm. To use a common phrase, he let himself go to the limit; every nuance was indicated, and the work of the orchestra stood out foremost throughout the night. If *Iris* succeeds here, no one is more responsible than Moranzoni. During the intermissions his conducting was the talk of the opera-goers and whatever may happen to *Iris*, Moranzoni's fame here has grown

overnight to such proportions that he is looked upon no longer as a routine conductor, but as a master.

The cast was uniformly good. Edith Mason was a delightful *Iris*. Lovely to gaze at, her glorious voice gave uncommon joy to the ear. She and Moranzoni were the highlights of the performance.

In a role that seems to have been written for him, Giacomo Rimini made a personal hit, and his Kyoto may be considered a fine achievement. Virgilio Lazzari was happily cast as the father. His make-up of the old blind man was capital; likewise his singing. Antonio Cortis made a good deal of the role of Osaka and the same can be said of the Geisha girl of Hilda Burke. The balance of the cast was adequate, and those who manipulated Jack and Jill did it most efficiently.

TRAVIATA, NOVEMBER 6

Verdi's *La Traviata* afforded an opportunity of hearing Claudia Muzio as Violetta—a role in which she had left unforgettable memories here, and in which she once again triumphed on the stage of the new Civic Opera House. It has been more than a year since Claudia Muzio said au revoir to Chicago to grace the stage of the Costanzi Theater in Rome. The gain of that theater was the loss of ours. She has returned even a greater singer and actress than when last seen and heard here. Having lost some twenty-five pounds, she looks today younger than of yore. Her acting has the spontaneity, the restraint and the enthusiasm that carries realism. Her conception of the role comes as close to that of Sarah Bernhardt as though both women had felt the same note of pathos in their own private lives as the Violetta that Muzio created and Verdi immortalized. Mme. Muzio sang throughout the evening with great opulence of tone; her technique is faultless and the voice has a golden quality that charms the ears of her listeners. From her first phrase to the last, she gave of her best and the public left no doubt as to its enthusiasm. She dominated the performance and was ably seconded by Charles Hackett as Alfredo and Richard Bonelli as the father.

Moranzoni was at the conductor's desk and he read the old yet beautiful score with much vitality and fine musical understanding.

ROMEO AND JULIET, NOVEMBER 7

The performance of Gounod's *Romeo and Juliet* brought forth a newcomer at the conductor's desk, Emil Cooper, and Rene Maison was cast as Romeo for the first time here. Mary McCormic, as guest artist, made her reappearance with the company, as Juliet, and Theodore Ritch returned, after an absence of a year, in the role of Tybalt.

Emil Cooper made a very good impression. He is no doubt an excellent symphonic director and may be classified as a well rounded operatic director. His reading of the score was vital and he achieved fine effects with his orchestra, especially in dynamics. His debut was most successful, and though Gounod's music hardly gives opportunity to an operatic conductor to demonstrate his real worth, what he did with it was sufficient

to presage happy evenings whenever Mr. Cooper is selected to conduct operas demanding a forceful conductor.

Rene Maison has made big strides in his art since his debut two years ago with our company. His *Romeo* is more virile than poetic, yet his portrayal has much to recommend it and he voiced the part superbly throughout the evening. Beautifully costumed, he made a striking figure of the youth immortalized by Shakespeare, and his delivery of the *O leve toi* was so effective as to awaken the audience to a pitch of enthusiasm seldom witnessed since the new theater has been opened. Indeed, our opera-goers have been so affected by the beauty of the new opera house that their plaudits often lack spontaneity. They seem to come to the theater to see who is there, and as far as the women are concerned, to parade as at a fashion show, instead of enjoying the opera and the singers. Maison was a pillar of strength throughout the opera, and the role of *Romeo* may already be counted among his best in a repertory that comprises the French, German and Italian leading lyric tenor roles.

Mary McCormic has also improved greatly since she was last heard here. Her stay in Europe, where she sang in several big opera houses, such as the Paris Grand Opera and Opera Comique, and the Casino at Monte Carlo, has done wonders for this young woman. This is especially true as far as her acting is concerned. Where heretofore she used to stand as though singing in recital, now her acting is well thought out, and her portrayal has many convincing moments. Visibly nervous at her first entrance, her confidence grew until at the close of the second act she was in full possession of her powers. The voice has retained all its freshness, and its quality fits the role of Juliet, a girl of fourteen. The public liked her and was not slow in bestowing its approval on the guest artist, who, it is said, will sing only one more performance of the same opera here, due to the many concerts booked for her by her manager.

Theodore Ritch made a deep impression as Tybalt, singing with his wonted artistry and playing the part with much fire and ability.

Cesare Formichi was effective as Capulet. Edouard Cotreuil made his reentry as the Friar Lawrence, a role in which he has been heard innumerable times since becoming a member of our company. In glorious voice, he sang with that opulence of tone, dignity of mien and fine schooling for which the French singers are renowned and which today has in Cotreuil one of its best representatives.

Irene Pavloska made much of the role of Stephano, her singing of the Serenade especially being remembered for its beautiful handling by this routine singer who has long been popular here. It is too bad, however, that Miss Pavloska has a tendency to overact a role. She moves her arms too much and by this little detail detracts from her otherwise interesting portrayal. That constant swinging of the arms gets on one's nerves. True, Mary Garden's panther-like walk needs such swing, but Mary Garden is Mary Garden and what is a fault in a younger artist is a quality in the famous veteran soprano.

Maria Claessens was the Gertrude, a part they have somewhat curtailed at the new theater, but in which we were happy to see the Belgian mezzo again. Desire Defrere was cast as Mercutio, and he was a big factor in giving the performance distinction. The balance of the cast was efficient and as ever the various pictures made their effect on

the audience, which applauded the scenery with more cordiality than the opera itself.

TRISTAN AND ISOLDE, NOVEMBER 9 (MATINEE)

The first German offering of the season brought Richard Wagner's *Tristan and Isolde* with Theodore Strack making his debut as Tristan, and Egon Pollak, conductor, making his reentry in Chicago and his debut with this company. The *Isolde* was sung by Frida Leider, the Brangaene by Maria Olszewska, the Kurvenal by Richard Bonelli, and the King Mark by Alexander Kipnis.

The vocal honors of the afternoon were easily won by Frida Leider, whose *Isolde* may well be ranked among the very best ever heard in this or other countries. Mme. Leider, who last season had appeared in many roles, rode to fame in a part well suited to her dramatic soprano. Stupendous was her singing of the first act; her voluminous tones were so colorful as to express hate and love equally well, and as her portrayal was as powerful, her performance was well nigh perfect. Again Mme. Leider dominated the second act by her fine singing and acting, and in the love duet with the tenor her work was capital. Throughout the performance she was the star surrounded by minor luminaries.

Mme. Olszewska was good as Brangaene, vocally speaking especially, as her action was lacking somewhat in dignity. We did not like her coming back twice before the footlights at the conclusion of the second act to show the audience that some of the flowers were intended for her. Those little tricks may be all right in Vienna or in other European theaters, but circus-like methods are objectionable in an opera house that is second to none in the operatic world.

Theodore Strack reminded us of Andreas Dippel. He has the same quality of voice and the same carriage. Probably due to a cold, the newcomer was handicapped in the low register, where the voice sounded somewhat hoarse and foggy, but the medium and high registers came through beautifully and all in all, it must be stated that his debut was highly satisfactory. Herr Strack is no doubt a routine tenor, one who has had experience and who knows what he is about, as was demonstrated by his acting, which has distinction even in a role that demands more plastic poses than quick action. Then, too, he enunciates the text well and will, no doubt, prove a strong factor in the German wing of our company.

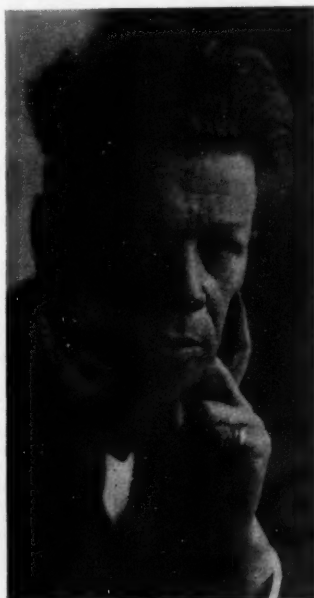
Excellent indeed was the King Mark of Kipnis. Well sung his phrases in the second act showed the popular basso in glorious voice and in fine fettle. He, too, enunciates the text clearly, and as though the words had some meaning. He acted with the nobility demanded and it is no exaggeration to state that he shared with Frida Leider first honors in the presentation.

Richard Bonelli's Kurvenal is somewhat different from those to which we have been accustomed. Why change Kurvenal's traditional helmet or the walk of Tristan's servant to that of a tipsy sailor? Why these changes since they are not for the best? Bonelli, a very conscientious artist, listens to criticism especially from those who wish him well and who have admired his work ever since he became a member of the company. Vocally, his Kurvenal was excellent.

After an absence of some ten years, Egon Pollak came back to Chicago, where for several seasons he was one of the first conductors during the late Campanini's regime

(Continued on page 36)

THREE CONDUCTORS OF THE CHICAGO CIVIC OPERA COMPANY



ROBERTO MORANZONI



EMIL COOPER



EGON POLLAK

YEATMAN GRIFFITH Minneapolis Season Opens With Orchestral Concerts

Voice
TEACHER OF FAMOUS ARTISTS AND OF TEACHERS
Studios, 52 W. 10th St., New York City Tel. Edicott 8144

DORA ROSE

SOPRANO
Sherman Square Studios, 160 W. 73rd St., New York
Telephone: Raymond 8142

ENRICA CLAY DILLON

STUDIO OF ACTING
Coaching for Professional Singers—
Opera and Light Opera
By Appointment: 15 West 67th St., New York City
Phone: Buequehana 7679—Trafalgar 1182

ZERFFI

Voice Production without
Interference
Free Voice Trial by
Appointment
TEACHER OF
SINGING
STUDIO:
326A W. 77th St.
New York
Telephone Trafalgar 4385

ELSA LEHMAN

INTERPRETER OF CHARACTERISTIC SONGS OF THE SOUTH
Miss Lehman's work is especially adapted for
Clubs and Social Functions
Management of CHARLES I. REID, 250 W. 57th St., N. Y.
Tel. Columbus 8484

Emilio ROXAS

Vocal coach to Martinelli and Teacher of
Della Samoiloff of Chicago Civic Opera
Studio: 703 Steinway Hall, N. Y. Phone 5161 Circle

MacPHERSON—ROSS

LOUISE CLAIRE
TWO-PIANO RECITALISTS
Baldwin Pianos Exclusively
Address: Secretary, Apt. 1-A, 186 Riverside Drive, New York

EDWIN FRANKO GOLDMAN

CONDUCTOR THE GOLDMAN BAND
"A Symphony Orchestra in Brass"
Personal address: 202 Riverside Drive, New York

J. Fred WOLLE

CONCERT ORGANIST
Bethlehem - - - - - Pennsylvania

BORI

Direction
Maud Winthrop
Gibbon
129 W. 48th St.
New York City
Phone Bryant 8400
Victor Records

CHAMLEE

Baldwin Piano
Singing in Europe

CHAMLEE

Management: ERNEST HENKEL
1451 Broadway New York City

CHAMLEE

Management: ERNEST HENKEL
1451 Broadway New York City

CHAMLEE

Management: ERNEST HENKEL
1451 Broadway New York City

CHAMLEE

Management: ERNEST HENKEL
1451 Broadway New York City

CHAMLEE

Management: ERNEST HENKEL
1451 Broadway New York City

CHAMLEE

Management: ERNEST HENKEL
1451 Broadway New York City

CHAMLEE

Management: ERNEST HENKEL
1451 Broadway New York City

CHAMLEE

Management: ERNEST HENKEL
1451 Broadway New York City

CHAMLEE

Management: ERNEST HENKEL
1451 Broadway New York City

Dedication Programs of New Auditorium Prove Attractions—John Charles Thomas and Gina Pinnera Heard

MINNEAPOLIS, MINN.—The Minneapolis concert season opened officially with the first concert of the Minneapolis Symphony Orchestra. On October 18, Henri Verbrugghen initiated the twenty-seventh season of the organization and offered as the principal orchestral work the First Brahms symphony. Critics praised the orchestra for the ensemble at this first concert, finding in the early precision and sonority of the band signs of promise for an exceptional season. The soloist, John Charles Thomas, made an emphatic success and was forced to exhaust his supply of encores. The second concert, on October 25, featured Symphony No. 4 of Tchaikowsky. Mr. Verbrugghen's mercurial reading of this work enthused his audience. A Solemn Melody, for string orchestra and organ by Walford Davies, played for the first time in Minneapolis, was repeated. Water Music by Handel-Harty; Piet Hein, a Dutch Rhapsody by Van Rooy; a Swedish Rhapsody, Midsommarvaka, by Alfvén, completed the program.

The third concert of the symphony series occurred November 1. The Beethoven overture to Coriolanus, opened the program auspiciously, the refinement of the strings and the balancing of the choirs being of superior merit. Symphony No. 4, (Romantic) of Bruckner, was given a worthy interpretation by Mr. Verbrugghen, and Espana by Chabrier proved popular. The soloist of the evening, Gina Pinnera, was heard in Pace, Pace Mio Dio, by Verdi, and Casta Diva from Norma by Bellini. She was recalled many times, and sang several encores, being compelled to repeat the Valkyrie excerpt. (Ho-io-to-ho!)

The dedication concerts given in the new Cyrus Northrop Memorial Auditorium added to the importance of the month's concerts. This new building, on the University of Minnesota campus, now furnishes a suitable place for the many university concerts under the direction of Mrs. Carlyle Scott. The seating capacity is about 5,000. A modern stage with complete lighting equipment has been installed,—anything from recitals to opera is now possible, and the acoustics have been tested and found excellent.

The first dedicatory concert was given October 22. The Minneapolis Symphony Orchestra, Henri Verbrugghen conducting, presented a gala program, with Eunice Norton, pianist, as soloist. The Prelude to Die Meistersinger the second movement from Dvorak's New World Symphony, Liszt's symphonic poem Les Preludes, also his concerto for piano and orchestra in E flat and

the overture 1812, by Tchaikowsky, comprised the program. The large audience responded quickly to the playing of the men under Mr. Verbrugghen's energetic conducting. The Tchaikowsky overture was planned along festive lines, with the assistance of the University Band, and guns from the university military department. The band added to the volume, but somehow the wire from Mr. Verbrugghen's desk to the soldiers outside was broken, and the concert closed with the soldiers still waiting to add their din to the celebration.

The soloist, a Minneapolis artist, hastened from London to assist in this concert. The spur of civic pride was not needed to enthuse the audience over Miss Norton's playing. She gave the concerto a virility, a dash, unlooked for in a woman. Encores were demanded, and enjoyed fully.

The second dedicatory concert, also the second on the University Concert Series, brought the Boston Symphony Orchestra under the direction of Serge Koussevitzky on October 30. This organization has not been here in over thirty years.

The managerial feat of making this event one of the university concerts redounds to the credit of Mrs. Carlyle Scott. All of the officials of the state from Governor Christianson down, and the University administrative and faculty staff were present at both of these dedicatory concerts. E. K.

Laros Opens Season

Earle Laros, pianist-conductor, has begun what promises to be a very busy season for him. He will be heard many times in recital, as soloist with orchestra, and as conductor.

Last spring, before going to Europe, Mr. Laros gave a number of Bach-Debussy programs that won immediate success. This year, however, he declares that he will not use any Bach transcriptions, for he feels that by their transcriptions the numbers usually suffer for lack of the spirit of the master. On his programs this year Mr. Laros also will present some of the ultra-moderns.

MacDowell Benefit in December

On December 30 a Musicians' Gambol will be held as a benefit for the MacDowell Association. The event will take place in Carnegie Hall, and Ernest Schelling and Harold Bauer are directing the activities. Prominent artists have donated their services, and further details of the entertainment will be announced at a later date.

Music Recitals. It is also probable that Mr. Wittgenstein will give a New York recital after the first of the year.

W. Warren Shaw Pupils Active

Zita Rossi is singing this season with the Pennsylvania Grand Opera Company, her recent appearances including the role of Nedda in Pagliacci and Marguerita in Faust. Miss Rossi has been a pupil of W. Warren Shaw for the past five years, studying her operatic roles and also her repertoire of concert songs with him.

Another Shaw pupil, Noah Swayne, has been engaged on a year's contract by the Anthracite Coal Dealers' Association to appear over the radio every Tuesday evening at seven o'clock.

Syrene Lister, who has appeared frequently as demonstrator of the auto-laryngoscope and who plans a tour this season, also is from the studio of Mr. Shaw.

Mr. Shaw's new book, entitled Authentic Voice Production, published by J. B. Lippincott, will be released the early part of 1930.

Harold Flammer Vice-President of G. Schirmer, Inc.

On November 1 Harold Flammer became associated with G. Schirmer, Inc. as vice-president. At the same time the entire music business of Harold Flammer, Inc., was taken over as a distinct unit by G. Schirmer, Inc. Mr. Flammer acquired his knowledge of the musical business at Schirmer's, where he was first employed in 1913. In 1917 he established his own publishing business, and in 1925 he purchased the entire music business of Luckhardt & Belder. The Flammer catalogue has become well known for its excellent selection of songs, piano teaching material, choruses of all kinds and anthems. Carl Engel, president of G. Schirmer, Inc., has been a personal friend of Mr. Flammer for many years. With Mr. Engel and Mr. Flammer linked as the chief executives of G. Schirmer, Inc., a vigorous and harmonious management of this old and well known music firm may be looked for.

Victor Wittgenstein Resumes Work

Victor Wittgenstein, who recently returned from Europe where he spent the summer and had a flattering offer to teach in Berlin, has already resumed teaching in his hand-



VICTOR WITTGENSTEIN

some New York studios. He numbers several extremely talented pianists among his pupils.

Mr. Wittgenstein's success in teaching has been so marked that he has been obliged to curtail some of his concert appearances of late, but this season he will play a number of important engagements at colleges both here and in Canada, among which are engagements from last year. He and Violet Kemble Cooper, distinguished actress, again will be heard in their delightful Poetry and

HUGHES

PIANIST
Mgt.: HAENSEL & JONES, Steinway Hall
113 West 57th Street, New York
Steinway Piano Due-Art Records

DIMITRIE CUCLIN

Commander—Order of the the Crown of Roumania
VIOLINIST—TEACHER—COMPOSER
2315 UNIVERSITY AVE., NEW YORK CITY
Tel. Kellogg 6488

CHARLES SANFORD SKILTON

Composer and Organist
University of Kansas Lawrence, Kansas

ROMANI

Teacher of ROSA PONSELLE
N Studio: 244 Riverside Drive, New York
Tel. 6910 Riverside

Marie Sundelius

SOPRANO
With the Metropolitan Opera Co.
Exclusive Management: HAENSEL & JONES
Steinway Hall, 113 W. 57th St., New York

WALTER HENRY HALL

Professor of Choral Music, Columbia University
Address 39 Claremont Avenue, New York

Estelle LIEBLING

SOPRANO
Studio: 145 West 55th St. New York
Tel.: 1787 Circle

PAUL EISLER

FORMERLY (TWENTY YEARS) ASSISTANT CONDUCTOR
METROPOLITAN OPERA CO. NOW ASSISTANT CONDUCTOR
FRIENDS OF MUSIC. Among the artists who have coached
with Mr. Eisler are: JARVIS, FARRAR, EASTON, HEMPEL,
WHITEHILL, TIBBETT, the late ENRICO CARUSO and
many others.
Studio: 41 Metropolitan Opera House Bldg., New York

Star with Caruso in Vienna, Berlin, and
Covent Garden

FRANCILLO-KAUFFMANN

Coloratura Soprano Advanced Classes
Studio: Berlin-Wilmersdorf, Badensche Str. 14

EDWARD WEISS

PIANIST
Busoni's Favorite Exponent of his Principles
Berlin-Wilmersdorf, Detmolder Str. 64

ANNA CASE

Famous American
Soprano

Exclusive Management:
R. E. Johnston, 1451 Broadway, New York

SCHOOL of VOICE HYGIENE

113 West 57th Street—Suite 1409-10

Scientifically treats DEFECTIVE VOICE
and SPEECH Disorders

Stuttering, Stammering, Lipping, Hoarseness, Loss
of Voice, Vocal debility, etc.

Consultation Hours DR. JOHN J. LEYBARD, Director
2 to 5 p.m. daily Circle 6593
Mon. and Thurs. 8 to 9 p.m. Lehigh 2460

HEMPEL

Management: R. E. JOHNSTON
1451 Broadway, New York
Steinway Piano

WOLFF and SACHS

Established 1882
Oldest concert managerial firm in Germany

Berlin W. 9, Linkstrasse, 42
Cable address: Musikwolf

Managers of the Berlin Philharmonic Concerts
(Wilhelm Furtwangler, Conductor)

Managers Bruno Walter Concerts
Directors of concert and operatic tours of
many famous artists throughout Europe

Representatives of the Metropolitan Opera Com-
pany of New York for Middle Europe

"In these days, crowded with inartistic endeavor, it is a joy to listen to such intelligent effort as distinguished May Peterson's singing. This soprano is first and last an artist. Miss Peterson sang charmingly, she knows style and can impart significance and individuality to every selection."

The Brooklyn Daily Eagle said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

Management: HAENSEL & JONES
Steinway Hall, 113 W. 57th St.
New York
Mason & Hamlin Piano Used
Aetolian-Vocalion Records

Vienna

(Continued from page 6)

is an ideal operatic conductor in that he is a perfect accompanist for his singers: elastic, discreet and always intent on preserving the vocal line.

The new setting of *Die Meistersinger* (Ludwig Sievert had designed scenery and costumes to harmonize with Lothar Wallerstein's staging) was startling at first, and only gradually has Vienna familiarized herself with it. As clearness is Krauss's guiding principle in music, so it is Wallerstein's in stage management; hence his preference for an elevated stage. But animation runs it a close second. Thus there was an infinite wealth of counterpoint in color and movement, beginning with the apprentices' scene in the first act, increasing in the street fracas of Act II, and culminating in the dances on the plain in the last scene. Among the hundred choristers, each had his or her allotted characteristics. Each of the masters is an individual type, although the "collective principle" is emphasized by their uniformity of attire.

A lovely production, and beautifully sung for the most. Rode was a towering Hans Sachs, Mayr a stately, forceful Pogner, Wiedemann a characteristic Beckmesser. Lotte Lehmann (at the premiere) was ideal as Eva; Kalenberg, replacing Alfred Piccaver, was a rather crude Stolzing, but he looked the part.

GIGLI'S TRIPLE TRIUMPH

Clemens Krauss is a fanatic on the subject of ensemble and is therefore opposed on principle to guest artists. Exceptions, of course, have to be made from time to time, especially in cases of emergency; but some guests are welcome and stimulating. Beniamino Gigli's two guest appearances decidedly belong to these. His Duke in *Rigoletto* was sung to an expectant, even sceptical audience, and one that was none too numerous as a result of super-Metropolitan prices. Gigli's second appearance, as Des Grieux, in Massenet's *Manon*, completed his triumph. The public revelled in his delicate mezza-voce and in his overwhelming forte, and succumbed to both. Karl Alwin was the excellent conductor who held sway over a polyglot and "improvised" performance. Gigli received ovations, but they were as nothing compared to the fever heat of enthusiasm that prevailed at his only recital.

MOST AMBITIOUS SEASON IN YEARS

In its financial aspects the new season looks rather discouraging. But artistically prospects have not been more promising for many a year. Private managerial enterprise is visibly growing, and—most welcome of all—our large established musical societies are evidently determined upon a course of enterprise.

One highly gratifying aspect is the evident "purification process" undergone by the Tonkünstler Society. After several years of inertia, or rather sham-activity, this society has announced a big, ambitious program. It includes many interesting novelties as well as conductors of renown, such as Hans Knappertsbusch, Hermann Abendroth, Bruno Walter, and Nikolai Malko, the Leningrad Philharmonic's chief, who made a favorable impression here two years ago.

MAGDA TAGLIAFERO'S CONQUEST

The first concert, under Abendroth, was an auspicious one. He opened the season the season with a novelty, namely, Bartok's *Dance Suite*; Liszt's *Faust Symphony* brought the program to a brilliant close. Between the two, a new pianist, Magda Tagliafero, made her first appearance here. Rumors of her great success at the Salzburg Festival had preceded her, and Vienna was interested. She played the Schumann Concerto in a steady crescendo of musicianship and brilliance, until at the close a veritable tempest of applause testified to her complete conquest of Vienna. There were nine recalls, and an ovation which would not end until the young Brazilian granted an encore—an enforced departure from symphonic etiquette that only Bachaus has had to concede in recent years.

The success of this debut left no further doubt about the result of Tagliafero's recital a few days later. A crowded house—an audience of 2000—cheered her, undaunted in their enthusiasm even by the ordeal of Twelve Debussy preludes which Tagliafero had the courage to make the center of a long and taxing program.

WILLARD MACGREGOR AND JOHN CROUCH

With the onslaught of recitals only begun, it is clear that pianists will be more than ever in the majority. A piano recital by Willard MacGregor, a young Missourian and disciple of Rudolph Ganz, helped to open the season proper. Excellent technician and—what is more important—a lyrist of the first order, he began with Bach, and ended with the moderns. But he won his biggest success with the Brahms F minor Sonata.

This opus 5 of Brahms, by the way, promises to be the pianistic battle horse of the

new season. Horowitz is announcing it for his forthcoming concert, and meanwhile John Crouch, another young American, has made an auspicious Viennese debut with it. He followed up with some brilliant Chopin and with a modern group containing much the same names as those on MacGregor's program. Crouch showed himself to be a most gifted pianist, clear in his ideas and splendidly equipped to materialize them.

PAUL BECHERT.

An Interview With Edward Johnson

(Continued from page 14)

"That isn't fair right here, now, is it?" he parried.

"All's fair,—with a reporter."

"I try to keep this one dark,—but what happened was this: Someone said that in *Romeo and Juliet* I looked as if I had Anne Pennington legs, and also that the opera house should protect me, by not admitting Florenz Ziegfeld to the theater,—but please don't put this in the daily press. It wouldn't do, you know."

"I suppose I am taking up too much time, too, but I'm trying to get a 'Profile' story and all this helps the local color. Can't you give me any more of the funny letters and phone calls?"

"Yes, endless, but it would take up too much time. To sum up: the highest batting average goes to those who want me to take them to Mr. Gatti-Casazza; next there are those who want me to, and think I can, arrange special auditions at the Metropolitan for them; the next average request is for letters to Mr. Gatti or 'someone in power' at the Opera House. Many ask if they should go abroad to sing in opera or concert,—and if they do either, should they pay for their appearances or be paid for them. Some even ask if it is morally safe for girls to go abroad, etc."

"But what do you say to all this?"

"Well, you see, I can't say anything very sensible. I don't know if they are fitted for careers at all, much less as to whether they should sing in opera or concert. And I can't very well say the most obvious thing,—which is, that if they have a fine art they will always earn a salary. Then I never even try to presume on any one at the opera to ask for auditions or introductions. As to the moral issue, it is absurd in these enlightened days."

The phone rang again. Mr. Johnson jumped to it.

He came back, explaining, "Do you know, that is the third photographer in as many days. Truly if we saw as many people, answered as many letters, attended as many luncheons, dinners, theaters, had as many photographs taken according to these persistent, thoughtless, but well-meaning besiegers—well, we would never sing the very songs and operas that caused these people to try to inveigle us into personal activities."

"Well, I'll take this for a hint to leave and some day maybe we can lunch, or—"

The phone and door bell rang loudly. Mr. Johnson quietly removed the receiver with one hand and reached for the door knob with the other,—admitting a delivery boy with a huge box of flowers. He looked as if embarrassed, at the flowers in his left hand while he shook me by the right—

I came . . . I saw . . . and now I conquered.

"Oh, I say," was my parting shot as I pointed to the floral donation, "there must be some, or some one, who does not believe the saying that a tenor is only a tenor, but a baritone is an artist."

P
O
M
P
I
L
I
O

MALATESTA

BARITONE METROPOLITAN OPERA COMPANY
VOICE PLACING—COACHING—OPERA—CONCERT
Studio: 215 West 88th Street, New York City Tel. Schuyler 6390

VAN YORX

THEO.—TENOR

Special attention to the speaking and singing voice in relation to the motion picture art. Member of the American Academy of Teachers of Singing. Studio: 4 West 46th Street, New York. Opposite Public Library. Tel. 4793 Penn. If no answer ring Susquehanna 4500.

STILLMAN - KELLEY

STEINWAY HALL,
NEW YORK
N. Y.

John McCORMACK

EDWIN SCHNEIDER,
Accompanist

Direction D. F. McSWEENEY

565 Fifth Avenue

New York

Steinway Piano Used

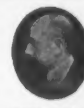
Clementine De Vere SAPIO

Formerly Metropolitan Opera, New York; Covent Garden, London; Theatre Royal, Madrid; La Scala, Milan; Grand Opera, Paris, etc. Principal English and American Festivals.



Romualdo SAPIO

Vocal Teacher
Formerly conductor Metropolitan Opera, New York, and European theaters. Coach to celebrities.



VOICE DEVELOPMENT, STYLE, REPERTOIRE
Address 109 RIVERSIDE DRIVE, NEW YORK CITY

Phone Endicott 8066

NORMAL SESSIONS

Feel Music—Know Music—Express Music

Courses in Trinity Principle Pedagogy, Musicianship and how to teach the Beginner to play in the First Lesson.

Sight Singing without "Do re me," "Intervals," "Numbers."

Send \$2 for Rhythm Lesson One and Constructive Music Book.

Associate Teachers in Every State.

Send for catalogue and Guest Card

Address EFFA ELLIS PERFIELD

121 Madison Ave. (30th St.), New York City

Phone Bogardus 5163



CYRENA VAN GORDON

Prima Donna Opera, Chicago, Opera Company

"She is fulfilling the late Maestro Campanini's prediction: 'You will be one of the greatest mezzo-contraltos of the age.'"

THE CONCERT GUILD

113 West 57th St. New York

DEMA HARSBERGER

AUDITORIUM TOWER CHICAGO

Baldwin Piano

WILLIAM C. CARL

TEACHER OF ORGANISTS

at the

GUILMANT ORGAN SCHOOL

Students aided in securing positions

17 East Eleventh St., New York

Write for Catalog



VICTOR RECORDS

KNABE PIANO

Rosa Ponselle

METROPOLITAN MUSICAL BUREAU
33 W. 42nd St. New York City

DUNNING SYSTEM

of Improved Music Study
for Beginners

(As originated by the late CARRE LOUISE DUNNING)

The Demand for Dunning Teachers Cannot Be Supplied—Why?

NORMAL CLASSES AS FOLLOWS—

KATHARINE M. ARNOLD, Arnold School of Music, 93 Madison St., Timin, O.

ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas. 4619 Broadway, Chicago, Ill.

ELIZETTE REED BARLOW, Washington Seminary, Atlanta, Ga. Normal Classes—Atlanta, Ga., Jacksonville, Fla., Asheville, N. C., Indianapolis, Ind.

CATHERINE GERTRUDE BIRD, 658 Colingwood Ave., Detroit, Mich. Normal Class.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.

DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

ADDA EDDY, 3511 Cornell Place, Cincinnati, Ohio.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

IDA GARDNER, 17 East 6th Street, Tulsa, Okla. Normals, Season Tulsa.

GLADYS MARSALIS GLENN, 1217 Bowie Street, Amarillo, Tex.

FLORENCE ELIZABETH GRASLE, Michigan State Institute of Music, Lansing, Mich.

HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, O. 6010 Belmont Ave., Dallas, Tex.; 1422 Battery Street, Little Rock, Ark.

MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.

MRS. WESLEY PORTER MASON, 10250 S. Wood St., Chicago, Ill. College of Music and Arts, Dallas, Tex.

MRS. LAUD GERMAN PHIPPEN, 3435 Asbury Ave., Dallas, Tex. 1115 Grant St., Denver, Colo.

ELLIE IRVING PRINCE, 4105 Forest Hill Ave., Richmond, Va., Jan., June, Nov. of each year.

VIRGINIA RYAN, 1070 Madison Avenue, New York City.

STELLA H. SEYMOUR, 1419 So. St. Marys' St., San Antonio, Tex.

GERTRUDE THOMPSON, 508 W. Coal Ave., Albuquerque, N. Mex. Normal Class.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET ON REQUEST

Marwilda Lavo, Young American Coloratura, Returns to America After Study Abroad

Plans Include Opening Concert in Kansas City, Her Home Town

With the return of Marwilda Lavo to the United States, after seven years' stay abroad, one meets a most charming young lady. Miss Lavo is the daughter of a French father and German mother, but she is a product of Kansas City. But what is most important is that she is an accomplished musician whose medium of expression is coloratura.

As she was speaking to the writer, telling of her life's activities and work, the thought flashed through our mind as to how it could

ances in her home town combining her talents. During the war she gave many benefit performances which netted much in experience for her and cash for the needy.

The ambitions of Mr. and Mrs. Lavo for their daughter ran high, and when she was still only fourteen they decided to take her to Europe where she might complete her dancing studies with prominent ballet masters.

"After completing this study," Miss Lavo told us, "with one year and a half of hard

work, I made my terpsichorean debut in 1923 in Leipzig. I must say that it was a big success and I heard people calling me a second Pavlova. I had flattering offers to go to Budapest and appear at the Royal Orpheum; I also had invitations from Warsaw, Vienna and Prague. I had made arrangements to return to America, and my plans were all set when my mother, who was with me all the time I was abroad, decided that she would like to have me sing for some of the famous teachers of Leipzig to satisfy her own curiosity about my voice, a curiosity that had been aroused in her many years ago when I was just a little child, after one of the teachers in Kansas City had told her to guard my voice carefully as it promised much.

"So to please her I sang for Frau Professor Hedwig Schako, who was for twenty-seven years coloratura of the Frankfort Opera and for many years taught at the Frankfort Conservatory. Everyone knew that Schako was considered the best in her line, and she is revered in Germany as one of the great teachers of the day. It was a momentous occasion: I sang

some exercises for her, and with ease I attacked high F. Frau Schako was amazed and delighted. She heartily encouraged me to take up the serious study of voice, as she claimed that it was phenomenal that I should be able to sing with such ease and at such heights without any sort of instruction.

"I was torn between the desire to work with my voice and the continuation of my career as a dancer. Naturally I thought of all the time and effort I had put into my dance studies and I was faced with a very serious decision. It was a big step; my father was against my making a change but my mother was most encouraging, and finally I decided to stay and study voice.

"The decision was made with the realization that I faced many sacrifices. I had to live very modestly and give up the usual pleasures which surround a girl. But I made up my mind that I would go through with it, and I devoted six years to hard work. I owe my mother a tremendous debt of gratitude for her fortitude during this time, her ever encouraging spirit, her unceasing labors for me. I must also say that the encouragement I had from Doctor Steinitz, considered one of the foremost German critics, was a source of great inspiration to me.

"I worked hard with Frau Schako, and I coached in Berlin with Michael Roucheisen, known as the best coach and accompanist in that part of the country."

Miss Lavo has at her command the coloratura roles of Ariadne auf Naxos of Strauss, Mozart's Magic Flute, Mignon, Traviata, Rigoletto, Lucia, Barber of Seville, Marriage of Figaro, Martha, Lakme, Secrets of Suzanne, La Boheme, Cosi Fan Tutte, and a lieder repertoire which includes about three hundred German, French, Italian and Spanish songs.

Continuing her little story, Miss Lavo related: "I made my vocal debut in recital in 1923 at Leipzig and followed it with concerts in Dresden and Berlin."

She then showed us a little folder which contained comments of these appearances, and the following are some which we read. The Neue Leipziger Zeitung stated: "The very young American coloratura singer, Marwilda Lavo, gave her first performance before an enthusiastic auditorium of Leipzig musical authorities, demonstrating her extraordinarily distinguished coloratura soprano. The nightingales of all countries which are generally becoming extinct, represent a natural phenomenon, where the particularly refined and subtle function of the larynx renders the delicate reaction of the vocal apparatus upon even the lightest movements of the air. This natural gift is possessed by Miss Lavo in conjunction with a singularly dewy timbre of voice. The graceful virtuoso of her passages, the staccati and trills are developed to an amazing degree."

The Leipziger Abendpost commented: "Her full-sounding, silvery and versatile voice is controlled artfully, and she attains the giddy heights of the thrice accented F without the least effort." The Volkszeitung Dresden made note: "She sang the aria from Lakme with incredible sweetness, clearness, and purity of tone, and her voice resembled the chimes of silver bells; then she gave Strauss' Waltz of Spring with adorably sweet devotion."

The Dresdner Nachrichten said: "The artist gave rise to amazement owing to her well trained head tones, her cultivated mastery of ornamental vocal performance, and numerous other qualities."

One finds in the Dresden Tageblatt: "The young American, Marwilda Lavo, may well glory in her exceptionally sweet, melodious voice, with its enticing intrinsic quality of tone. The singer gives ample proof of her immense musical proficiency by her easy and fluent performance of coloratura. She evinces a marvelous intensity of expression."

Even to the observer who has not heard Miss Lavo sing, the last statement is obvious, for she has a fire and dash which bespeak the emotional nature that lies beneath the poise of her manner. This is a quality which is not too often found in coloraturas and which makes for their singing being emotional as well as spectacular.

The Deutsche Zeitung of Berlin said of Miss Lavo: "She possesses a faultlessly trained high soprano of excellent carrying power. In the aria from the Barber, the extremely young singer revealed decided gifts for performance of fine coloratura. Mellow, melodious and pliant tonal qualities, her coloratura is invariably precise; she exhibited manifestly advanced proficiency. Her staccato is exquisite and she managed

the most intricate passages with amazing facility."

And now Miss Lavo is back in the United States with plans to sing in her native land beginning with a concert in her home town, Kansas City. She is most anxious to show the people there what she can do, after her years of work, and she is happy in the thought that she will again meet some of the friends who encouraged her as a child.

"Europe is a wonderful country," says Miss Lavo, "but I am happy to be back in America, and above all to return to Kansas City of which I have so many happy memories." M. T.

Artur Rodzinski Triumphs in Los Angeles

"The new maestro of the Philharmonic Orchestra has arrived and conquered. And the testimonial of his success, judging by the reception last evening, promises to be a superlative acclaim." Thus writes the Los



DR. ARTUR RODZINSKI,
new conductor of the Los Angeles
Philharmonic Orchestra. (© Goldensky)

Angeles Times in reviewing the first appearance of Dr. Artur Rodzinski as the new conductor of the Los Angeles Orchestra.

Voicing its approval in even stronger terms, the Daily News exclaims: "Musical Los Angeles bowed down to a new god of music last night."

Dr. Rodzinski offered a program which was well calculated to his knowledge of the classics and his power in the interpretation of modern works. It consisted of Beethoven's Leonore III overture; Mozart's G minor symphony; the D minor Toccata and Fugue of Bach in the Wertheim arrangement; Respighi's Roman Festivals and two of Debussy's orchestral nocturnes. A packed house signified its approval.

Dr. Rodzinski is well known in the East as a conductor of distinguished attainments, and his great success in Los Angeles seems to come as a matter of course. As a conductor of opera and as guest conductor with the Philadelphia orchestra he demonstrated the possession of exceptional conductorial gifts, a profound musicianship and a personality that draws out all there is in an orchestra. Los Angeles is to be congratulated on the acquirement of such a conductor, and, as the Daily News says: He is destined "to give Los Angeles its rightful place among the music centers of the world."



MARWILDA LAVO,
American coloratura, who has just returned from study abroad.

be possible for a young lady to have accomplished so much in the few years that Miss Lavo has to her credit. The secret is that the youthful singer has been interested in art and music ever since she could toddle about.

Since she was three years old she has been dancing, that is, at three she began dancing and perfected that form of art before she took up singing. This was in Kansas City, and when she was not dancing, her mother tells how the little child would sing and the children of the neighborhood would gather about and have her perform for them. With dancing Miss Lavo also studied elocution and gave many perform-

DIMITRI TIOMKIN

Russian Composer and Pianist

RAISA

Management:

R. E. JOHNSTON

1451 Broadway

New York

Middlewest and West Representative
Civic Concert Service, Inc., Dena Harshbarger, Pres.
BALDWIN PIANO BRUNSWICK RECORDS

RIMINI

LEVITZKI

PIANIST

Season 1929-1930
October to January in Europe
February to May in America

Concert Management: DANIEL MAYER Inc.
1516-17 Steinway Hall, 113 West 57th Street, New York
Steinway Piano "His Master's Voice" Records

"... possesses a technical equipment which immediately stamps him as one of the foremost of pianists... his finger work is marvelous"

—New York Morning Telegraph.

Bogue-Laberge Concert Mgt., Inc.
250 West 57th Street, New York City

Rosenstock Adds New Features to German Operas at Metropolitan

Conducts Rosenkavalier and Walkure for First Time Here—Rethberg Substitutes for Ponselle in L'Africana and Scores Notable Success—Tosca With Jeritza—Traviata Also Hugely Enjoyed—A Splendid Sunday Concert

DER ROSENKAVALIER, NOVEMBER 4

The first performance of Der Rosenkavalier, was characterized by several features heretofore absent in previous productions. It brought to the lovers of the comedy new measures that have been omitted in the past, especially the repetition of the waltz in the third act. As we recall, it is the first time since the opera was first mounted by the Broadway house that three Teutonic ladies have been assigned to the principal roles, i. e. Jeritza, Steuckgold and Fleischer. Likewise, as it was Mr. Rosenstock's initial direction of the work so was it the premiere of Grete Steuckgold as the Marschallin.

A general resumé of Monday's performance leads us to believe that in the majority of respects a better Rosenkavalier will be heard later in the year. Mr. Rosenstock has given a good deal of effort to make the results satisfying. That results will be more in evidence in subsequent mountings is assured since the new conductor has begun to learn the secrets of his auditorium.

The priceless comedy of Jeritza as Octavian and Mayr as Ochs needs no extended comment here as it has been lauded to the echo many times. Editha Fleischer is a lovely Sophie and sings most happily at all times. Miss Steuckgold is satisfactory in more than one way with her portrayal of the princess. Sometimes she leads us to believe it will be her best role. The names of Scheutzendorf, Meader, Gustafson, Tedesco, Bada, Wolfe, Altglass and others who usually have so well completed the cast in past seasons were again included.

Whether or not the offering was hurriedly presented we have no means of knowing but there were moments when further rehearsing would have been beneficial. There were slips in lines and lack of co-ordination in the ensemble singing.

The audience was large and the applause steady at the close of each act.

L'AFRICANA, NOVEMBER 6

The continued indisposition of Rosa Ponselle brought a last minute substitution

of Elisabeth Rethberg in the role of Selika. Her blonde Nordic beauty convincingly concealed under a dusky wig, Rethberg made the utmost out of her lyric opportunities, her flute-like tones captivating her audience. Gigli the golden voiced, was the swashbuckling Vasco da Gama. He scored a great success especially in the O Paradiso aria which evoked tumultuous applause. Mario Basiola made a fine Nelusko, singing with a dramatic fervor that lifted his role entirely out of the commonplace. Special mention should also be made of Pinza, in the dual parts of the Grand Inquisitor and the Grand Brahmin. Rounding out the capable cast were Pasero, Ananian, Bada, Guilford, Wakefield, Gandolfi, and Altglass. Serafin conducted.

LA JUIVE, NOVEMBER 7

The Thursday opera was La Juive, given for the first time this season. There is no opera that depends more entirely for its success upon the proper interpretation of the principal roles. Its music is of small value, and its melodramatic story, by the librettist, Scribe, after the French manner of the time, is such that to give it force, even in its best moments, is an almost superhuman task. The fact that Martinelli was cast in the role of Eleazar may almost be said to have saved the opera for at least one more year of life. Martinelli has made his own interpretation of the role, and gives it a dramatic intensity that it has rarely been given by any artist of the past, at least within the memory of this writer. It need hardly be said that Martinelli sang the music beautifully, for his singing is never otherwise. It must, however, be reported that his treatment of this score had a dignity and charm that was especially notable and brought him even greater applause than that to which he is accustomed. Martinelli's creation of this role must go down as one of his greatest achievements at the Metropolitan.

The role of Rachel was interpreted by Rakowska, singing the music effectively and

acting with a passion that aided the other members of the cast to mold the entire work into a drama more poignant than is to be expected from opera of the school to which it belongs. Rothier was impressive as the Cardinal, and Queena Mario equally so as the Princess. The other roles were taken by Alfio Tedesco, Millo Picco, William Gustafson, Paolo Ananian and James Wolfe. The ballet of the Enchanted Tower was charming, as it always is, and the country dances and pantomimes interesting, as arranged by Rosina Galli. The conductor was Louis Hasselmann, who gave the orchestra exceptional beauty of color and made the ensembles effective.

TOSCA, NOVEMBER 8

The first Tosca of the season on Friday evening drew a capacity audience. The cast, a familiar one, had the fascinating Maria Jeritza in a role that some consider one of her best. She was in particularly happy voice and dramatic form and sang the Vissi D'Arte reclining on her back, which did not seem to interfere with the clarity and fervor of her singing. A beautiful picture always, Mme. Jeritza shared well in the applause of the evening. The Scarpia was again entrusted to Antonio Scotti, who has made the part almost his own at the opera house. His acting had all the sinister aspects of old and vocally he was in fairly good condition. Lauri-Volpi's beautiful voice was heard to

(Continued on page 34)

Noted Conductors to Broadcast

The services of Artur Bodanzky; Fritz Reiner, conductor of the Cincinnati Symphony; Willem Mengelberg, conductor of the New York Philharmonic; Willem van Hoogstraten, conductor of the Portland Symphony; Eugene Goossens, conductor of the Rochester Symphony; Enrique Arbos, guest conductor of the St. Louis Symphony, and Artur Rodzinski, conductor of the Los Angeles Symphony, have been obtained for radio broadcasting. These distinguished musicians will appear on WEAF on Sunday evenings, the series having been inaugurated by Mr. Bodanzky on November 10 at which time Reinald Werrenrath was the soloist. On November 17 Mr. Reiner will conduct.

Puccini Opera Rights Granted for Broadcasting

Rights for the broadcasting of Puccini's operas have been recently granted by the publishers of the works, something which had been withheld for years, since the copyright owners maintained that radio would not do justice to them.

On November 16 the first performance of

a Puccini opera will be heard over station WEAF, Madame Butterfly being the choice. Frances Alda, Pasquale Amato, Merle Alcock, Mario Chamlee and Alfred O'Shea will be the participating artists. Gennaro Papi will conduct and Deems Taylor will be the narrator.

The other operas to be presented will be Tosca, Manon Lescaut, The Tryptich, The Girl of the Golden West and La Boheme. The series is expected to extend over a period of about six months. In permitting the broadcast, Ricordi, the publishers, have maintained the rights to supervise all the performances.

Last Minute NEWS

Richard Crooks Triumphs in Berlin

(By special cable)

Berlin, November 9.—Richard Crooks' Berlin concert was a triumphant success with both the public and press. * * * I. I.

Esther Johnson's Notable Success in Vienna

(By special cable)

Vienna, November 10.—Esther Johnson, American pianist, had a notable success in her recent debut here. The large audience included the American Colony, and she had numberless encores. She was enthusiastically received by public and press. * * * Bechert.

Flora MacDonald's Brilliant Debut

(By special cable)

Milan, November 11.—Flora MacDonald, artist of Mme. Di Renzo Dorée scored a splendid success in her debut here as Nedda in Pagliacci. She has a lovely voice and brilliant personality. Stops scene. L. * * *

Maaskoff Well Received

(By special cable)

Budapest, November 11.—Maaskoff had huge success here in playing the Bruch Scotch Fantasy with the Philharmonic under Komor. The violinist has been engaged to play the same work at Zagreb, Jugoslavia. * * * P.

Oscar Ziegler's Latest Triumph

(By special telegram)

Ithaca, N. Y., November 11.—Oscar Ziegler, American-Swiss pianist, head of the piano department of the Ithaca Conservatory, added another triumph to his list tonight appearing in the faculty recital series. He gave a performance long to be remembered by all who heard it—dynamic, sympathetic, and rich in color. The pianist seemed to run the gamut of human emotions in his interpretations of a classic program. * * * G. E.

Menuhin Mobbed in London

(By special cable)

London, November 12.—Yehudi Menuhin, phenomenal child violinist, was literally mobbed by enthusiastic admirers at Albert Hall on November 10, when he gave his first full length recital in this city. 6,000 persons heard him. Following the close of the concert, hundreds rushed to the stage, clapping and shouting for more, and after many encores were given, they clambered onto the platform and pressed so close to the boy that he could scarcely draw his bow. * * * L.

Sheridan Scores at Second London Recital

(By special cable)

London, November 12.—Frank Sheridan won an outstanding success at his second London recital before an exceedingly large audience. Saerchinger.

Sensational Debut of Aguilar Lute Quartet

The Aguilar Lute Quartet, of Madrid, Spain, consisting of Messrs. Ezequiel, Pepo and Paco Aguilar, and their sister Elisa, made their American debut at Town Hall on Monday evening, with tremendous success. The audience was charmed by the unusual combination of instruments as played by four such distinguished musicians, and the press is unanimous in its praise. That the ancient and historical lute, the grandfather of the "plucked" string instruments, was capable of such power, such passionate

utterance and such clarity in the exposition of part writing, no one would have suspected before hearing the Aguilars. In a program of old Spanish music (de Mena, de Milan, Soler), Mozart's Eine Kleine Nachtmusik, and modern Hispanic numbers (Turina, Albeniz, Nin, Granados, Halfiter) the four artists demonstrated astonishing things, technically, musically and temperamentally. Each player is a notable master of his instrument, an accomplished musician and an ensemble player who knows how to merge his individ-

uality for the common good. The result was perfect unity of expression, and a clarity of detail that was simply delightful.

This extraordinary and "different" chamber music organization should encounter great popular favor wherever it appears in this country. There are many elements in its makeup and in the nature and quality of the music it offers that should, and undoubtedly will, appeal to a much larger public than is interested in the conventional and well known quartet combinations.



AGUILAR LUTE QUARTET,

which, at its sensational American debut at Town Hall on Monday evening, demonstrated that this unique and interesting ensemble has a distinct musical appeal. While it is a string quartet in the fullest sense, it has all the attributes of a combination that will be of unusual interest, and will be popular with both the musically educated and musically uneducated public. The ensemble comes from Madrid, and consists of Ezequiel Aguilar (small lute), Pepe Aguilar (small lute), Elisa Aguilar (lute), Paco Aguilar (grand lute).

MUSICAL COURIER

Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, President
WILLIAM GEPPERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.
Steinway Building, 113 West 57th Street, New York
Telephone to all Departments: Circles 4500, 4501, 4502, 4503, 4504, 4505,
4506
Cable address: Muscourier, New York

Member of Merchants' Association of New York, National Publishers' Association,
The Fifth Avenue Association of New York, Music Industries Chamber of
Commerce, Honorary Member American Optimists.

ALVIN L. SCHMOEGER, General Manager
LEONARD LIEBLING, Editor-in-Chief
WILLIAM GEPPERT, Associate Editors
FRANK PATTERSON, Associate Editors
CLARENCE LUCAS (Paris)
RENE DEVRIERES
CESAR SAERCHINGER (London)
ALBERT EDMUND BROWN (Ithaca, N. Y.)
THORNTON W. ALLEN, Managing Editor
J. ALBERT RIKER, General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANETTE COX, 824
to 836 Orchestra Building, 229 South Michigan Ave., Chicago. Telephone,
Harrison 6110.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAERCHINGER (in charge), 124 Wigmore Street, W. 1. Telephone, Mayfair 5453.
LONDON BUSINESS OFFICE—173 Piccadilly, W. 1. Telephone, Gerrard 5267.
Cable address: Muscourier, London.

BERLIN, GERMANY—C. HOOPER TRASE, Wilsenstr. 32, Berlin-Charlottenburg 1. Telephone: Wilhelm 9144. Cable address: Muscourier, Berlin.
VIENNA, AUSTRIA—PAUL BOCHERT, Schellinggasse 13, Vienna 1. Telephone, R23-0-47. Cable address, Muscourier, Vienna.

MILAN, ITALY—CHARLES D'IR, Via Eupili 8.
For the names and addresses of other offices, correspondents and representatives
apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars; Foreign,
Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at News-
stands. Back Numbers, Twenty-five Cents. American News Company, New
York, General Distributing Agents. Western News Company, Chicago, Western
Distributing Agents. New England News Co., Eastern Distributing Agents.
Austrian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Ade-
laide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd.,
Wellington. European Agents, The International News Company, Ltd., Broom's
Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music
stores in the United States, and in the leading music houses, hotels and
bistros in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of
the Advertising Department before four o'clock on the Friday one week previous
to the date of publication. The advertising rates of the MUSICAL COURIER
are computed on a flat rate basis, no charge being made for setting up
advertisements. An extra charge is made for morning, evening, leveling,
and layout which call for special set-ups.

Entered as Second Class Matter, January 8, 1923, at the Post Office at New
York, N. Y., under the Act of March 3, 1879.

NEW YORK NOVEMBER 16, 1929 No. 2588

Praise makes real artists modest.

What this country needs most is more Beethoven
and less Babe Ruth.

This is the hunting season. We personally are
hunting some new great music.

"The American business man does not seek fine
music," says an exchange. Why not bootleg it to
him?

No, Chlorabella, Harling's Persian song cycle, The
Divan of Hafiz, has nothing to do with Heifetz, the
violinist.

At one time only kings and nobles were allowed to
wear beards. That, however, was before beards be-
came identified with the male characters in grand
opera.

A veteran member of the staff of the MUSICAL
COURIER—he is seventy-five—recalls the days when
men who went to concerts were considered sissified
and somewhat non compos mentis.

The modernistic painting which won the prize at
the exhibition of the National Academy of Design
was hung sideways. Some "futuristic" composer
might try having his score played upside down.

Having nothing else to occupy us at the moment,
we might as well write this idle paragraph: It would
never do for a violinist to have two strings to his
bow; he needs about a hundred horse hairs. What
the horse has to say about it, is, of course, another
tail.

Princess Marie-Jose of Belgium, who will some
day be Queen of Italy, is reputed to be a fine musi-
cal amateur. Her teachers pronounced her to have
genuine talent and while still a girl she took a prize
at a chamber music festival. This may be good news
for Italian musicians of the rising generation.

A Japanese composer, Kosaku Yamada, who lived
in New York for a while and conducted an orchestral
concert of his compositions here, has written an
opera, The Angel, which will be produced next
month in Tokio. Lest one imagine that such musical
activity is unique in Japan, it need be stated only
that at recent orchestral concerts in the Japanese
capital there were presented, among other works,
Malapiero's Oriente Immaginario, Milhaud's second
symphonic suite, Strauss' Don Juan, Beethoven's

ninth symphony. The last named was given before
sold out houses also in Kyoto and Osaka, where the
performance was broadcast.

A pianist is reported to have lost one million dol-
lars in the recent Wall Street crash. This is a free
advertisement for the entire clan of keyboard artists,
as we shall not give the name of the plunging pianist.

And now comes the Philadelphia report that Sto-
kowski has asked his auditors there not to applaud
at his concerts. They probably shall continue to do
so. The only thing left for Stokowski to do then as
a punitive measure, after the handclapping for a sym-
phony, would be to play that work all over again.

While musical paragraphers are very much exer-
cised over the question of the value of Negro spiritu-
als as concert numbers, Paul Robeson, "meister-
singer" of his race, continues to entrance all who hear
him sing them. At his second concert at Carnegie
Hall on Sunday night 1,000 disappointed ones were
turned away from the box office, as it was impossible
to get another soul inside.

Among eleven new professorships just created at
Columbia University there is a MacDowell Profes-
sorship of Music, in commemoration of Edward A.
MacDowell, the eminent American composer (now
dead), who held that post at Columbia from 1896 to
1904. MacDowell's many friends and countless ad-
mirers, and dear Mrs. MacDowell, his widow, will
be much gratified to hear of this, but they will doubt-
less also wonder why it took Columbia so long to
pay this mark of respect and appreciation to the
memory of so great a man, who devoted eight years
of his life to the institution.

A conductor from Prague, Max Rudolf, was en-
gaged by the concert management Backhaus to con-
duct a concert at the Berlin Philharmonic. The
management gave out so many free passes that the
hall could not hold all the people who came. A few
minutes before starting time, when the hall was
crowded to capacity, there was still several hundred
"patrons" in the foyer clamoring for admission,
and they started to storm the doors leading into the
hall. A veritable riot followed and the police had to
be summoned to restore order. The Berlin public
evidently is more naive than the concert goers of
New York, and perhaps more music-starved. The
issuance of free passes for a concert here, unless it
be given by a celebrated artist, certainly would not
bring about any near riot on the part of persons
clamoring for admission.

From some biographical notes on Frederick Del-
ius, whom London has just honored with a great
festival consisting entirely of performances of his
works, we learn that many years ago the composer
bought from Gauguin the picture called Nevermore,
for 500 francs—100 dollars—which was then the
largest price Gauguin had ever received for a paint-
ing. Nevermore, which represents the recumbent
figure of a native Tahiti woman, now graces the
music room of one of London's patrician palaces,
being the property of one of the most generous and
discriminating musical patrons in England. So the
famous picture's connection with music continues.
Incidentally, the amount paid for it by its present
owner is a fortune that would keep both Gauguin and
Delius in comfort indefinitely. But Gauguin is be-
yond keeping, and Delius, blind and paralyzed, has
but few and very modest wants.

Infant prodigies descending upon us with their
violin and piano playing, do not appear to be able to
hold a candle to Erich Maria Remarque, author of
All Quiet on the Western Front. An article in the
Herald Tribune of last Sunday tells that when Re-
marque was a boy his chief interest lay in music, but
he had no teacher, and therefore discovered for him-
self "the simpler compositions of Bach and Brahms,
and from the start worked from four to six hours
daily upon the very best masters." He also, it ap-
pears from the Herald Tribune account, read "every-
thing" that had to do with musical theory, was able
at seventeen to play whatever he chose, had com-
posed piano pieces and orchestral accompaniments
for his own poems. To be able to do all that, self
taught, is truly remarkable, and puts the record of
even the young Mozart quite in the shade. One
would like to know, by the way, what are the "sim-
pler" compositions of Brahms? The Remarque pos-
sibilities in piano playing were cut short when his
hand was maimed during the first year of war? However, it seems strange that he did not go on with
his composing, and especially his autodidactic orches-
tral achievements.

There Was Once a Boy—

There was once a boy.

He was an American boy, born with the great
American heritage of health, mental, moral and
physical, and with—independence.

His proud possession of physical health and
independence early made itself manifest in the
shape of yells, loud, long and lusty, kicks, and
squirms, and fist poundings. Nobody ever had
to teach this boy our great American slogan: I
want what I want when I want it. Long before
he could speak he said it with signs and sounds,
with inarticulate and wordless but noisy de-
mands. An individualist.

He grew apace, through youth to manhood,
and took with him the health, mental, moral and
physical, with which he was born.

And he took with him something else. He took
with him the imagination with which all children
are endowed, the imagination that creates play,
that turns a row of spools and a bit of string
into a railroad train, or a bit of bent tin into a
Leviathan.

Most boys leave all this behind them as they
grow up. Baby stuff, they call it. But this boy
did not call it baby stuff. He knew better. He
knew that it was the stuff dreams and artists
are made of, so he packed it in his old kit bag
and carried it along with him into the world of
practical things, the world of grown-ups.

Perhaps he knew the value of the gold he car-
ried in the old kit bag—perhaps not. He was a
modest boy, a modest youth. He took advice.
He listened to the admonitions of his teachers,
and he listened still more to the inner voice
that told him, day upon day: "It must be better—
better—better—" an eternal echo from the pre-
cipitous barrier that he knew he must scale to
attain the sun-lit heights above, the heights he
dreamed of.

Healthy realization of his gifts, but—modesty.
No strutting conceit—evidence of a small mind,
was in him. He had the best of all knowledge,
the knowledge of his own ignorance. Wherever
he could pick up a bit of learning, either by
reason of the successes of others or their fail-
ures, he took it in and stowed it away in that old
kit bag of his, his bag of dreams.

From the gawky days when he tumbled
around like an overgrown Saint Bernard pup,
he emerged into perfect articulate control; from
the howls of baby days and the yells of boyhood
he developed a mighty voice, as unruly as his
own gawky self, and this, too, he learned to con-
trol until it could roar lustily in simulated rage,
or coo as sweetly as the voice of the mourning
dove to make play upon his imagination of love
and languor.

When the two things met—the lovely voice,
the mighty, muscular body—he moulded them
into a perfect synthesis for the expression of
Life. And suddenly, into the midst of his work
and dreams, burst fame—fame, generally the
disturber, often the destroyer.

Seeing the portrayal of life this boy-grown-
man could pour out of his imagination, his kit
bag of dreams, the crowd rose up and shouted,
and made of him a hero; for his voice was their
voice, and his dreams their dreams made visible,
controlled, crystallized, turned into gleaming
gold and glittering gems.

The name of Lawrence Tibbett was on every
tongue. People of unexpressed emotions, poten-
tial poets, as we all of us are, the inarticulate
mob, set up his name as a synonym of the un-
uttered word. Not some exotic name was Tib-
bett, but one of these, a friend, a brother made
king, his art the mouthpiece of all American
manhood.

A sacred trust, and one some men might well
betray, their feet entangled in the mire of self-
esteem. But Tibbett—

He is as simple and unspoiled today as he ever
was, as unaffected as if he were still a mere
nobody. Before him he still sees the precipitous
barrier that he must scale, for, with every height
attained, his imagination builds another height
beyond, and another, and another . . .

And through the long future we will see him
going up, and up, his old kit bag hugged close to
his breast, the most precious of his possessions,
his dreams; and his eyes turned ever towards
the unattainable height of artistic perfection
which true ambition seeks.

Variations

By the Editor-in-Chief

The editor of THE MUSICAL COURIER, and Alfred Human, editor of Singing and Playing, happened to be riding together in one of the Steinway Hall elevators the other day.

Between the ground floor and the tenth story, this conversation took place:

H.: "How many infant prodigies have appeared in New York this autumn?"

L.: "Too many."

H.: "There must have been at least twelve."

L.: "It's an epidemic."

H.: "I think it is a triumph for modern methods of teaching." (Exit H. at tenth floor.)

That is the correct viewpoint for any good musical editor to hold, and especially for the editor of Singing and Playing.

However, brother Human stated only half the truth. The other half is less noble. It concerns money. Without the recent box office success of one or two of the prodigious children, the rest of them would hardly have been dragged from obscurity to take a shy at the possible big box office receipts.

The woods are suddenly full of these talented youngsters who manipulate the piano or the violin. The latest development in the industry is the report of a recent concert given in Sarajevo (Yugoslavia) by a three year old keyboard wonder named Feodor Martić. It will be difficult to beat that record.

It is certain, as editor Human says, that teaching methods have improved, but it is no less sure that they did not reach their highest potentiality with such startling suddenness. Phenomenally gifted musical children have always been with us. Most of the great performers, especially violinists, started their careers as Wunderkinder.

One teacher, Leopold Auer, probably has put out the greatest number of triumphal fiddling tots that ever came from a single studio. Louis Persinger, with his Menuhin and Ricci and others, seems likely to follow in the footsteps of the amazing Auer.

That great teacher, for a while after his arrival in America in 1918, found his waiting room filled each morning with eager parents begging the Professor to give a hearing to their phenomenal babies.

One recalls the anecdote that floated about during the days when the very youthful Heifetz was blazing his profitable successes in New York. A mother was dragging her unwilling and weeping little son into Carnegie Hall and boxing his ears as she spoke to him: "Take that, you idiot, (swat!) and that (swat!) and that (biff!) you don't want to go to the concert, don't you? (bang!) you don't want to hear Heifetz and become a great violinist and make \$3,000 every night, hey?" (biff! bang! swat!).

Colleague Samuel Chotzinoff, music critic of the New York World, had this in his column of October 20:

Mr. Leonard Lieblich, the music critic of the New York American and the editor of the MUSICAL COURIER, got something off his chest in his amusing column, "Variations," in last week's issue of the musical weekly. Mr. Lieblich, commenting on the recent agitation caused by the Philharmonic tempi in Beethoven's Seventh Symphony, dared to confess that so far as he was concerned the tempi didn't matter, since he could get along without the Seventh, at least without all of it but the allegretto.

In publishing this startling heresy Mr. Lieblich not only squared himself with his own conscience but helped me and perhaps many others of his readers to do the same. The way being opened so bravely, I can step forward now and depose that I too care for nothing but the allegretto in the adored symphony. What is more, I have entertained this opinion secretly for years and would have probably died without divulging it to a soul if Mr. Lieblich had not paved the way to confession.

It is often possible to lose patience, to become fed up and to suffer irritation while listening to great music. There are times when the C Minor Symphony of Brahms seems pompous and altogether too assertive, when the Franck D Minor appears blatant and sentimental by turns, and the Ninth of Beethoven wandering in its first movement and unskillfully joined in its last. The andante in the Fifth has a way of impressing one at certain hearings as entirely too sanctimonious a hymn to follow upon the terribly elemental music of the opening allegro.

But at another hearing the Fifth seems all of a piece, a work of uninterrupted inspiration; the Ninth, the crown of Beethoven's achievements; while nothing at all appears to be the matter with the Franck, and the Brahms is just a jagged piece of pure gold.

But not so with Beethoven's Seventh (always with the exception of the allegretto), a piece of music which has left me at every hearing wondering why I was unable to share a great musical experience with my fellow listeners. I could not even give the reasons for my insensibility to so

esteemed a composition, and I could only fall back on my prejudice against it and say I did not like it.

Mr. Lieblich's pronunciamento is reassuring, for he too does not defend his opinion and so relieves me from the necessity of finding fault with Beethoven. It is very possible that the Seventh is a tremendous composition. But it is a comfort to know that there is another person in the world who thinks with me that it isn't.

Merely not liking a composition by Beethoven adds little to one's status as a musical authority, and certainly detracts nothing from the importance of the mighty master.

I base my indifference to most of Beethoven's seventh symphony on its lack of noble thematic material, its obvious padding and repetitiousness, and its inability to edify and enthral me in the same degree as some of his other symphonies.

Like Mr. Chotzinoff, therefore, I am mystified when I hear others praise the seventh symphony as one of the great works of Beethoven. Obstinate, nevertheless, I cling to my own opinion.

It is good, however, to feel that one's heresy finds support in another quarter. That is why I welcome the chance to reciprocate Mr. Chotzinoff's flattering gesture, and to draw deep solace from something he wrote in his November 4 review of the concert by the Society of the Friends of Music, on which occasion Artur Bodanzky conducted Mendelssohn's Italian Symphony, made no pauses between the movements and kept the doors of the hall closed during the performance, forcing late comers to remain in the draughty lobby of Mecca Auditorium until after the conclusion of the number.

I have often objected to the pauseless performances and the locked lobby doors. This is what Mr. Chotzinoff writes about the practise:

I cannot make out on what authority conductors play through an entire symphony without pause. Nobody likes to be disturbed by the seating of late comers while music is in progress, but once a movement is over the appearance of the tardy concert goer can disturb nothing more aesthetic than the comfort of his neighbor. A symphony is a drama with so many acts, and each act, though it may or may not be related to the others, is an entity in itself. It is as necessary for the listener to seek mental and physical relaxation between the movements of a symphony as for the spectator at a play to walk about and smoke or read his program between the acts.

The fact is that when composers intend a unity which they would like the listener to observe they proceed from one movement to another without a break. Beethoven did just that in his violin concerto and in the "Emperor," where the second and third movements are joined. Similarly there is no pause between the scherzo and finale of the Fifth Symphony. Does it not follow that in all other cases the composer (and the listener too) is at the end of a movement, definitely through?

The late Henry T. Finck went even further and used to point out that in many symphonies the movements are not in any way related to one another in idea, character, or purpose. He said that it would be no artistic breach to perform some of the movements separately without their contiguous sections.

Not long ago, Stokowski led Schubert's C major symphony here and made no pauses between movements. The reading lasted forty-five minutes. That is certainly asking too much of an audience which includes very few musicians.

And, by the way, lest anyone think that this department went too far last week in its suggestions for further rigorous rules on the part of Mr. Stokowski, there comes the report from Philadelphia that he made a speech there to his November 8 audience, in which he objected politely to their applauding not only between the movements of Tchaikovsky's fourth symphony, but also to their applauding at any time. He is quoted as saying:

"This strange beating together of hands has no meaning. To me it is very disturbing. We try to make sounds like music, and then in between comes this strange sound that you make. I am not criticizing you. I am criticizing a custom. I don't know where it originated, but probably back in some dark forest in medieval days.

"I rebuke nobody. But I want you to think this over and later in the season decide whether you want to show your appreciation by clapping hands."

Stokowski, if he keeps on, will be the very car-nifex of what most people consider part of the pleasure of attending symphony concerts.

Meet Rudy Wiedoeft. A pamphlet just reaches me, describing this remarkable gentleman. It tells that Rudy played the clarinet at six; that he "was probably the first man to introduce the saxophone in a dance orchestra"; was the first saxophonist "to introduce slap-tongueing on a saxophone"; has done

more writing for and public playing on the saxophone than any other saxophonist; he "lives, eats, and speaks saxophone"; a great part of his time is spent "in creating higher ideals for the saxophone"; and "it took vision to make him the success he is—vision that showed him the possibilities of the saxophone and made him realize the tremendous influence this family of instruments was to have upon the future American music"; he has "probably the fastest tongue of any human being, his single tongueing is simply marvelous, and his execution and tongueing together is really beyond comprehension"; and yet, "with all the success Rudy has attained, success which would ordinarily turn the head of any man, he is a regular fellow, and you can meet and talk with him just as you would talk with your neighbor."

In justice to Rudy, however, it should be added that the pamphlet also contains useful hints on how to play the saxophone, that he has written excellent etudes for that instrument, and unquestionably plays it with fine tone, taste, and virtuoso skill. I know, because I've heard and liked him. His article, "The Saxophone, With Hints On How To Play It," is signed "Saxotively yours, Rudy Wiedoeft."

In the letter of Albert Ross Parsons, published in Variations last week, he kindly promised to let this department have some remarks on Rubinstein and also the story of how that composer came to write his Ocean Symphony. Mr. Parsons, now eighty-two, suffers no impairment of memory, for he kept his promise promptly. His highly interesting communication will be used in the MUSICAL COURIER of November 23 which is to contain an Anton Rubinstein illustrated supplement in observance of the centenary of his birth, November 28, 1829—even though some authorities and records have it that the great pianist-composer was born in 1830.

Praise comes in various forms to artists. On one occasion a Western paper said of Godowsky that "he is so stimulating he ought to be called Good-whiskey."

In some localities it would be the highest compliment to refer to a person as being the "cat's pajamas" or the same animal's "whiskers."

Nevertheless, Edward Johnson, tenor of the Metropolitan, had somewhat of a shock recently, when after his concert in Montreal, Canada, the local French newspaper, La Patrie, in its enthusiastic reference to his vocal art, wound up with the doubtful phrase, that he is "la coqueluche des femmes"—which means, "the ladies' whooping cough."

Johnson rushed to his French-English dictionary and found (Cassell, page 129) that the term is one of the most flattering colloquialisms which La Patrie could have bestowed upon him.

Speaking at Goucher College, Baltimore, recently, John Cowper Powys, the English poet and novelist who is lecturing here this winter, gave it as his opinion that the talkies, movies, and popular radio programs are "essentially vulgar." That is a broad statement and not in accord with the facts, for while it is true that there are some vulgar talkies, movies, and popular radio programs, on the other hand there are also some refined and excellent ones. The rest are simply stupid.

A case of strange juxtaposition was represented by the program of the special musical service at the Church of the Incarnation not long ago, when these numbers were performed: Lead, Kindly Light, the Liebestod from Tristan and Isolde, and Cherubic Hymn by Gretchaninoff. When this item of news was called to the attention of the MUSICAL COURIER office boy he said: "Why leave out the Toreador Song from Carmen?"

The Gilbert and Sullivan operettas are drawing large audiences at the Savoy Theater, London, and the revival of Victor Herbert operettas in New York is equally successful. These facts prove that Anglo Saxon audiences are tired of the jazz tinklings and drivelling "librettos" of the so-called musical comedies and revues upon which they have been fed during recent seasons.

An exchange says: "Married women are banned from working outside their homes in Dallas, Texas." What do female choir singers do? And how about lady concert pianists and violinists? But, of course, that is playing, not working.

H. I. Phillips remarks in his Sun Dial column of November 4: "Have you heard about the social climber who fired three shots at her husband the

night of the recent Metropolitan Opera House opening? It seems he let her alight from the limousine when the camera men weren't looking."

Modernistic music is rather on the lips than in the hearts of men.

Among the maps changed by the war was that of music.

The Polynesians believe that the moon is being devoured by spirits of the dead when it wanes. That's nothing. Some persons still believe that the modernistic composers are dimming the light of Bach, Beethoven, Brahms, Wagner, & Co.

Josephine Vila, of the *MUSICAL COURIER* staff, confides the following: "At the first of the Plaza Artistic Mornings, I overheard a boxholder of evidently more social distinction than musical information say to her neighbor as the lights were lowered: 'Why, I forgot to get a program. I don't even know who is appearing.' To which her ditto and ditto friend replied: 'I think Mary Garden is one of the artists, but I'm not sure.'"

It is to be assumed that when press agent meets press agent they tell the truth.

Some musical mergers: Paganini-Brahms; Schubert-Liszt; Bach-Busoni; Pugnani-Kreisler; Kreisler-Godowsky; to say nothing of Bach-Gounod.

Are any operas so dead that they cannot be revived?

Con—"Don't you think that some of this modern music is pointless?"

Amore—"Yes—and counterpointless, too."

Uneasy lies the head of Tristan on his third act couch, who has to sing while flat on his back.

There is so much soporific piano playing these days that it often makes one long for the old time sudorific performers.

Considering the never ceasing changes in musical fashions, composers when they create, should always allow for shrinkage.

Puccini's *Turandot* was sung in English recently at Halifax by the Covent Garden Opera Company, from London. It is reported that the audience greeted the English language warmly.

"Music is a poor man's Parnassus," remarked Emerson. Which might mean that the poor man never reaches the top, if he listens to too much jazz.

If you doubt modernistic music, at least be secure in the classics.

Most vocalists at opera houses think that those institutions exist for their benefit, not they for the benefit of the institutions.

Florida has another great advantage. Pianists never get cold fingers when they practise before breakfast.

There is some balm for music critics. God might have created an eighth day in the week.

LEONARD LIEBLING.

THE SMALLMAN A CAPPELLA CHOIR

From out of the farthest West, Los Angeles, came sixteen ladies and sixteen gentlemen, headed by their director, John Smallman, and asked New Yorkers to listen to what they had accomplished in the field of a cappella choral singing. The New Yorkers who were fortunate enough to attend their concert on November 7 listened—and marveled. The qualities that evoked such admiration are discussed in the report of the concert which appears in today's issue of the *MUSICAL COURIER*. For three long years these singers worked under the able tutelage of Mr. Smallman, before venturing to appear in public—just as the famous Flonzaley Quartet once did. Since three years they have been received with the greatest enthusiasm wherever they have given of their art.

Having gained instant recognition in New York, the choir proceeded on an extensive tour through the United States. All the traveling is being done by motor buses, which brought the singers all the way from Los Angeles.

As an example of absolute devotion to the highest

artistic ideals, backed up by unremitting labor and unqualified self-subjugation to the wise dictates of a leader who is a master of his craft, the Smallman A Cappella Choir holds a high place indeed among the musical organizations that have in recent years placed America on an equal plane with Europe.

SYMPHONIA DOMESTICA

Composers of futuristic music are probably never in need of inspiration in these days of steamwhistles, subways, elevated trains and other infernal machines; but if their invention ever should flag, it could easily be revived by spending a day in a New York apartment during the summer, when all the neighboring apartments have their windows open. Here is a *Symphonia Domestica* that would undoubtedly turn Richard Strauss green with envy. The Pagan Love Song may be called the prevailing motive just now. Not so many weeks ago that honor belonged to Rudy Vallee's song, *Deep Night*, but now the preeminent melody is unquestionably the Pagan Love Song. Interwoven with this is a medley of sound rich enough in variety to satisfy the most ultra-modern.

The day is ushered in with a thrilling passage for the alarm clocks. About six comes the first, a long, sustained and penetrating solo for one very powerful instrument. During the next two hours there are other similar solo bits, with accompaniments by the radios of those tenants who tune in on the morning exercises, and punctuated by snatches of bathroom song. About ten o'clock there comes a period of activity and many of the best effects are achieved. There is, for one thing, little Muriel, the twelve-year-old who takes up her neglected music lessons in the summer vacation and is by painful stages mastering *The Scarf Dance*. There is also a youth who has set out to learn the saxophone by correspondence during his holidays. The radios are by no means idle, and the most notable—or at least most noticeable—of them belongs to a family who evidently thought the most expensive none too good for them, and so selected for their three room apartment an instrument capable of being heard throughout the Yankee Stadium. All these gradually drop out, until the movement has become an adagio for radio and three electric vacuum cleaners. This is a slow part, rather conducive to melancholy, and gives one time to think one's own thoughts and to wonder whether this radio is a particularly bad receiving set or if the trilling soprano really is flattening that much. The adagio runs presently into a quicker passage, played in a lively presto by the mechanical piano across the court. With the diminuendo of the vacuum cleaners, the soprano too fades away, so this may be called a solo for the player piano until an orthophonic victrola playing the Pagan Love Song joins in. After this there is not a dull moment, for the luncheon music is now being broadcast, and the radio owners hasten to tune in on the Pagan Love Song, sent forth, instrumentally or vocally, from almost every hotel and restaurant in the city.

The afternoon is just a trifle less interesting, although dear little Muriel practices fitfully and the budding saxophonist does some fearful work during that time, not to mention the fact that those housewives who have not gone to the movies tune in on the tea music and with little or no trouble locate the Pagan Love Song. Over dinner time there is a period of quiet, for most people are just materialistic enough to prefer to eat in peace. Of course, Muriel and the saxophonist cannot be blamed for this decrease in the musical output. They can't eat and make music at the same time, and, in any case, they have done a very good day's work, but the fact remains that the talking machines and player piano are neglected, and even most of the radios are mute, although the opportunities to hear the Pagan Love Song are many during the dinner hour.

Things liven up again while the dishes are getting their evening bath. Tired business men, resting from the cares that infest the day, twiddle the dials and get the baseball scores, the market reports, bits of chamber music and the Pagan Love Song. The player piano's owners prepare for several hours good, sustained pumping, but this instrument is really at a disadvantage, as the radios by superior numbers drown it out, and all that is heard from it is a constant and rhythmic thump that adds to the whole effect in the way of percussion. Meanwhile, the talking machines start up, and then, with every available radio going, comes the grand climax, which is a triumph of intricate counterpoint. Some theater is broadcasting a pipe organ concert of popular music; a brass band is majestically blaring forth a Sousa march; Lopez, Rudy Vallee and Ben Bernie are at different places in the Pagan Love Song; and, over Station GOO, the kiddie's favorite entertainer has just reached the hair-raising point in her song where that big brown bear said *Woof!*

MOODS

A feature that has arisen in the field of American composition and is now being enormously developed, thanks to the enterprise of the sound picture manufacturers, is that of special music written to fit a mood. Publishers' orchestra catalogues are already filled with such music, much of it superlatively excellent, and the sound picture people are having great quantities of this music recorded on films and new material composed to order for them. The ideal of the picture promoters and those interested in this and parallel enterprises is to have a complete library of music to fit any conceivable mood or situation, so that they may be prepared to accompany any picture instantly merely by selecting from their library.

An interesting result of this is, as every composer will concede, that these moods are developing what really amounts to a new musical form, though, as a matter of fact, it is not entirely new. The music thus composed is devoid of any relief whatever. The chosen mood must be maintained faithfully from one end of the composition to the other. This is occasionally found in études written before any such device as sustained mood painting was ever thought of, but even in the étude it is more or less rare. There is in almost every étude some relief somewhere, but the ideal mood score is one which admits of the moving picture director selecting it by its title only, and being sure that he will get exactly the musical background for the picture that he desires. In an ordinary length picture, portions of perhaps a hundred different mood scores may be selected, with only sometimes a few seconds of one mood being used before it flashes on to another. Any moving picture devotee will recognize this, especially in the rough shod manner of accompanying the news reel.

Composers and arrangers, especially those who have complete mastery of orchestral colors, are employed as they never were employed before turning out moods galore, and, as already said, some of these mood fancies are magnificent.

LEAGUE OF IMPERIAL OPERA

Sir Thomas Beecham's League of Imperial Opera, launched some two years ago with a tidal wave of publicity which swept over the whole British isles, is, according to Sir Thomas, going to begin operations next spring. There are said to be 44,000 members and a further 12,000 persons who have "indicated their intention of joining but have not paid their subscriptions." Sir Thomas, says the announcement, "requires 60,000 members by Christmas, when the lists will be closed." One faintly remembers that the lists were to be closed on a certain date a year or more ago, and that all subscriptions were to be refunded if the requisite membership was not reached. However, that may have been changed, as has, indeed, much else. The original idea was to furnish grand opera to the people the year round at low cost, and not according to the exclusive and wholly inadequate methods of Covent Garden and other such institutions. Now Sir Thomas announces regretfully that proposals to collaborate with Covent Garden have not come to anything, but that he is "leaving Wagner to the Covent Garden Syndicate." After this generous cession the 44,000 members will have to content themselves with the following repertory for the "preliminary season": Rossini's *The Italians in Algiers*; Smetana's *Bartered Bride*; Offenbach's *Tales of Hoffmann*; Borodin's *Prince Igor*; Rimsky-Korsakov's *Snow Maiden*; Berlioz's *Damnation of Faust*, and Delius' *Village Romeo and Juliet*. A very interesting selection, to be sure, especially from the point of view of the musical précieux, though the 60,000 might prefer the grosser fare which is left to the vulgar plutocrats. But the assertion that "this great artistic movement" will help to "give London a position in the musical world second to no city in Europe" may sound just a trifle presumptuous after a season of eighty orchestral concerts conducted by most of the best-known conductors in the world.

MAGAZINES ADVERTISERS' BEST MEDIUM

Addressing the annual convention of the Financial Advertisers' Association, A. E. Bryson of Chicago, vice-president of the Association, said that radio and other forms of advertising have their advantages, but newspapers and magazines are leading the field. "Radio, talking and motion pictures and other mediums of advertising," said Mr. Bryson, "still are and probably always will be supplementary to the printed word. Newspapers," he continued, "reach persons interested in advertising each day. We know that. We do not know and cannot learn how many persons and who the radio reaches. It is all a gamble."

NEW OR OLD?

A highly interesting letter is that of Ossip Gabrilowitsch, to the New York Times of November 3.

He comments on the recent hissing episode here at the concert of the Philadelphia Orchestra. Mr. Gabrilowitsch points out that two distinct factions make up our symphony audiences, those who would like to hear and appraise the new music, and those who are content to have only the established masterpieces performed.

One of the letters Mr. Gabrilowitsch received recently is from a correspondent who describes himself as "a business man like many others." He writes:

"My love for music is very deep but my large business activities permit me to go to a concert only once a week or once a fortnight. When I do go I expect to get some inspiration—a spiritual uplift—something I cannot get in every-day business life. I want the greatest music, Bach, Beethoven, Wagner. What I seek is beauty. I do not care to hear experiments with new and unknown combinations of tones or newly invented instruments. The concert hall is not a laboratory."

On the other hand, Mr. Gabrilowitsch received also these two missives:

"Frankly, I am tired of hearing the same old symphonies year after year. We have had too much Beethoven and Brahms. They are fine music, no doubt, but after one has heard them over and over they become boring."

"Why are not modern composers given just as much attention as is given to modern playwrights and novelists? We do not want Shakespeare all the time. We want to know what Barrie and O'Neill have to say. Give us new stuff and plenty of it. Stokowski is right."

"What is there to do?" Mr. Gabrilowitsch questions plaintively, but he immediately follows with the suggestion of a remedy, and a practical and good one it is. He says that there are separate museums and galleries for old and new art, and advises therefore that orchestras give two series of concerts, one for the established masterpieces, and one for the works of the composers of today.

That is an excellent solution and will obviate the necessity of carrying out Mr. Stokowski's recent suggestion that the persons at his concerts who do not favor the performance of modernistic music, "stand aside and make room for those who do care to hear it."

A BRILLIANT SUCCESS

Lute playing, so long an obsolete art, has been revived with brilliant success by the Aguilar Lute Quartet, of Madrid. The Aguilars (three brothers and a sister, all of one family) made their New York debut last Monday evening and delighted a most discriminating audience. The lute is at least fifteen centuries old, but it is certain that in ensemble performances of the past, no such musicianship, tonal beauty, and technical skill were achieved as the

Aguilar Quartet displayed here at its debut. The further appearances of the highly artistic four are awaited with interest and their American tour promises to be one of the novel musical experiences of the season.

Readers Forum

Rosenstock a Pole?

New York, November 4, 1929.

The Editor of the Musical Courier:

I would like to call your attention to a mistake in reference to the birthplace of Joseph Rosenstock. He is a native of Krakau, Poland. Therefore he is Polish and not German. I will not be exaggerating when I say he was a young man past twenty before he knew any other language but Polish.

There are several Polish pianists living in this country to-day who studied at the Krakau Conservatory at the same time as Joseph Rosenstock. They are, Mieczyslaw Munz, Leo Rosenblum, and Leo Podolski.

It would be interesting to know why Mr. Rosenstock is generally called a "German" conductor. READER.

Sapio Answers Protest

New York, November 4, 1929.

The Editor of the Musical Courier:

There are things written in a hurry and others read in a hurry. The article, Down with Conductors, by a certain Signor Sapio (sic), which appeared in your issue of August 10 of this year, was read in a hurry by a certain Executive Committee of the Conductorless Symphony Orchestra, an organization which gives public concerts without the apparent guidance of a conductor.

That my article was read in a hurry, and in great part misunderstood, is evinced in the letter of protest published in your August 31 issue. Much of that article, including the title, does not concern this organization at all.

This letter came to my attention today while perusing some back numbers of the MUSICAL COURIER, which I found on my desk on my return from Europe. My arguments are called unfair and illogical, some of my words (which are only imaginary sentences in the mouth of imaginary ignorant people) are stigmatized as untrue and vicious. I am also accused of misrepresentation of the cause of that association of players.

These are severe accusations. If the esteemed Committee who wrote this protest will take the trouble to read my article more carefully, it will be found that I am not so guilty as that. It will be found that I spoke of generalities and on principle. I figured on an orchestra without conductors at all, and in which the players worked out the results among themselves by frequent close acquaintance and exhaustive rehearsals, the same as in chamber music.

In referring to the performance of the Conductorless Orchestra I erred in saying that the players had to look to the concertmaster's bow from start to finish. I should have said "occasionally."

Now I learn from the Committee's very words "that the role of the conductor has not passed to the first violin, that eyes speak most intelligently in the tacit communication from man to man and (most important of all) that there is an Interpretation committee composed of men of orchestral and conductorial experience who supervise the rehearsals and whose duty it is to prepare the programs of the Conductorless in the finest possible manner."

I confess I never thought of that. Had I known that the

Conductorless Symphony Orchestra in question does not dispense with the guidance of conductors, but "on the contrary urges them to collaborate with it," I would not have mentioned this organization in my remarks. It belongs to a class all its own. It dispenses with conductors only in public.

Viewed from this standpoint the issue becomes more and more complex. So complex that I dare not discuss it. The practice will surely develop initiative and personality in orchestra players, individually. But whether this will result in better orchestral performances is difficult to foresee. In thirty years of conductorship I have learned, among other things, that passive high efficiency is preferable to personality in orchestra players, under ordinary conditions.

Be that as it may, the aims of the Conductorless Symphony Orchestra of New York are bold and high. To this group of young enthusiasts I send, with no ill feeling for their rebuke, my sincere good wishes for continued success.

ROMUALDO SAPIO.

1588 and 1929

The Editor of the Musical Courier:

Last spring, shortly after the American Academy of Teachers of Singing had published its "Reasons for Studying Singing," a pupil of mine who was delving in Elizabethan music, brought me a pronouncement of similar import, published in England during the reign of Elizabeth. I think the readers of the MUSICAL COURIER would be interested to compare the points of view in 1588 and in 1929.

FRANCIS ROGERS.

PSALMES, SONETS & SONGS OF SADNESS AND PIETIE.

W. BYRD, 1588.

Reasons briefly set down by th'author, to perswade every one to learn to sing.

1. First it is a knowledge easily taught, and quickly learned where there is a good Master and an apt Scholler.

2. The exercise of singing is delightful to Nature and good to preserve the health of man.

3. It doth strengthen all the parts of the brest, and doth open the pipes.

4. It is a singular good remedie for a stutting and stammering in the speech.

5. It is the best means to procure a perfect pronunciation & to make a good orator.

6. It is the only way to know where Nature hath bestowed the benefit of a good voice; which gift is so rare, as there is not one among a thousand that hath it; and in many that excellent gift is lost, because they want Art to expresse Nature.

7. There is not any Musick of Instruments whateyer comparable to that which is made of the voices of Men, where the voices are good, and the same well sorted and ordered.

8. The better the Voice is the meeter it is to honour and serve God therewith; and the voice of man is chiefly to be employed to that end.

OMNIS SPIRITUS LAUDET DOMINUM

Since singing is so good a thing,

I wish all men would learn to sing.

REASONS FOR STUDYING SINGING

Set down briefly by the American Academy of Teachers of Singing. Singing fortifies health, widens culture, refines the intelligence, enriches the imagination, makes for happiness and endows life with an added zest.

Singing is healthful; it develops the lungs and purifies the blood by emptying more completely the lungs of used air and filling them deeply with fresh air.

Singing promotes good bodily posture and graceful carriage.

Singing lends expressiveness to the countenance, and animation to the mind.

Singing increases poise, self-confidence, and develops character through difficulties overcome.

Singing gives a pleasanter, richer speaking voice and improved speech; thereby adding to the charm of personality.

Singing strengthens the memory and the power of concentration.

Singing acquaints one with the inner meaning of words, and thus stimulates deeper insight into poetry and prose.

Singing enables one to understand and enjoy more fully the art of great singers.

Singing awakens living interest in the beauties of music and admits one to the rich and varied treasury of the literature of song.

Singing brings new aspirations and new buoyancy into life through the absorbing pursuit of an ideal.

Singing as a means of self-expression is a medium of release for pent-up emotions.

Singing though followed with no thought of professionalism, gives pleasure to one's self and ultimately to one's friends. Its appeal is universal.

I See That

Beatrice Harrison, British cellist, is to arrive in this country early in December for a concert tour.

Antonio Lora is kept exceedingly busy these days with his teaching activities and composing.

Vladimir Horowitz arrived in New York on November 4 to begin his third consecutive American concert tour.

Marie Montana is meeting with much success on her present Western tour.

Tito Schipa scored in recital in Paris on November 9 and 11.

Arthur Hice, Philadelphian pianist, has returned after a prolonged stay abroad with a number of Czech novelties which will be heard in his future programs.

Frida Leider has been called "the ideal Isolde."

La Argentina had her usual triumph in Chicago.

The Aguilar Lute Quartet scored a sensational success in their first New York appearance.

Menuhin was virtually mobbed by his London admirers at his recent recital there.

The new Carnegie Hall Kilgen organ was dedicated November 4.

The Malkin Conservatory welcomed friends in their new quarters November 2.

Arthur W. Poister is giving complete Bach recitals in the University of Redlands, Cal.

Rita Neve, English pianist, numbers Prince George of England among her warm admirers.

Elizabeth Pierce Lyman is featured in the Arkansas Democrat of November 1 with full-length picture.

The Fiqué Choral gave a Hallowe'en party November 2.

Christiaan Kriens has been appointed conductor of the orchestra of Station WTIC, Hartford, Conn.

Lynnwood Farnam, organist, will make a transcontinental tour, beginning January, 1930.

This issue contains an interesting interview with Edward Johnson, the Metropolitan tenor.

Gigli scored a triple triumph in Vienna.

Gregor Piatigorsky is to engage upon an extensive tour of America this season.

The Morgan Trio, following many appearances before royalty, has returned for a tour of this country.

Paul Robeson was accorded a wonderful reception at his two Carnegie Hall recitals last week.

Clemens Krauss made an auspicious start as director of the Vienna opera.

Eleanor Spencer is to give a recital at Carnegie Hall on January 18.

Harold Flammer has been elected vice-president of G. Schirmer, Inc.

A festival was staged in Amsterdam in honor of Ernest Bloch, the composer himself attending.

Lorraine Foster, a kinswoman of Stephen Foster, will sing for the Federation of Women's Clubs in New York on November 20, the program to consist of the well loved compositions of Foster.

Charles R. Baker is the advance manager and publicity representative of the German Grand Opera Company.

George S. Madden has written an instructive article on the subject Do Vocal Cords Produce Vocal Sounds?

Victor Wittgenstein has resumed teaching at his New York studio.

Harriet Eells is winning high praise for her performances with the American Opera Company in Cleveland.

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Edgar Shelton's New York recital has been termed "an unqualified success."

Obituary

JULIUS ZAICZEK BLANKENAU

Julius Zaiczek Blankenau, composer, died in Vienna at the age of fifty-three. He wrote several operas, one of which, Ferdinand and Luise (based, like Verdi's opera, Luisa Miller, upon Schiller's classic drama, Kabale und Liebe) was successfully produced at Vienna twelve years ago, and also in Germany. In the times of monarchism in Austria, Zaiczek Blankenau was highly esteemed and was made musical instructor of several of the Hapsburg princesses. B.

HANS BREUER

Hans Breuer, tenor of the Vienna Opera and general stage director of that house, died here at the age of sixty, following a stroke of paralysis. He was born at Cologne and started a commercial career. Julius Kniese, the Bayreuth singing teacher and friend of Wagner, "discovered" him and

risked the experiment of entrusting the beginner with the role of Mimi in the Ring at the 1896 Bayreuth festival. Since then, Breuer has been the most famous of European Mimes and sang the role regularly at Bayreuth until a few years ago. Gustav Mahler brought him to the Vienna Opera in 1900, and since that time he was a permanent member of that company. In late years, he became a faculty member at the State Academy of Music and the New Vienna Conservatory of Music. P. B.

LOUIS ROTH

Louis Roth, 87 year old musician, died recently at Baden, near Vienna. He was one of the last surviving members of Johann Strauss' circle of friends. It was Roth whom Strauss entrusted with the arrangement of much of his music, and who was often called upon for advice by the Waltz King. Strauss thought highly of Roth's judgment and stage experience as first conductor of the Theater an der Wien, where most of Strauss' operettas were first produced. Roth himself composed several operettas which were successful in their day, among them Captain Grant's Children, and The Christmas Tree.

Foreign News in Brief

FRITZ KREISLER'S CELLIST BROTHER DEAD

VIENNA—Hugo Kreisler, a well known Viennese cellist, died at Baden, near Vienna, at the age of 46, after a long illness. He was for many years solo cellist of the Vienna Symphony Orchestra and well known as a chamber player. Hugo Kreisler was a brother of Fritz Kreisler, the violinist. P. B.

CZECHOSLOVAK STATE PRIZE

PRAGUE—At the annual distribution of State prizes for literature and music through the Czechoslovak government, the 1929 music prize was awarded to Theodor Veidl for his opera, Kranewitz, which was a success last season at the German National Theater here. Veidl is a Czechoslovak subject of German nationality. R. P.

THAT JOHANN STRAUSS RENAISSANCE

VIENNA—Erich Korngold, successful adapter and modernizer of Johann Strauss' operettas, has found a competitor in Dr. Felix Günther, who has prepared a new version of Johann Strauss' The Merry War for the Johann Strauss Theater in Vienna. B.

Philadelphia Civic Opera Gives Romeo and Juliet

PHILADELPHIA—Gounod's Romeo and Juliet was the second presentation of the Philadelphia Civic Opera Company, of which an excellent performance was given in the Academy of Music on the evening of November 7.

The principal honors were showered upon Irene Williams—an ideal Juliet in her winning and unaffected impersonation of the character, though David Dorlini, as Romeo, came in for a goodly share, and among the lesser roles Nelson Eddy as Mercutio made his mark, adding to his well known vocal and dramatic ability a heretofore unsuspected strain of humor, particularly in his Queen Mab aria.

Miss Williams was in excellent voice, its purity and sweetness well adapted to the vocal requirements and she received an ovation at every available opportunity—among others after the waltz song, in the balcony scene and in the fourth act with Romeo. Here Dorlini reached one of his high points, as also in the close of the third act, where his tone quality and singing were very fine, proving him distinctly an operatic tenor steadily advancing.

Sigurd Nilssen's sonorous voice was very impressive in the role of Friar Lawrence, while Louis Purdey as Tybalt gave further evidence of his constant rise both vocally and dramatically, and the same may be said of Elizabeth Harrison in the part of Stephano, Romeo's page.

The lesser roles were well done by Mabelle Marston, James Montgomery, Virgilio Cossovel, Ralph Jusko, Magnus Shillings and Sheldon Walker.

The chorus work was very fine indeed, but that is rapidly becoming a foregone conclusion with The Civic.

Mr. Smallens conducted with his usual care and spirited style, though the score makes or arouses no inspiring demands; so the results he achieved were all the more laudable.

M. M. C.

Metropolitan Opera

(Continued from page 29)

advantage as Cavaradossi, and he acted up to Jeritza in their scenes. Bellezza conducted.

DIE WALKÜRE, NOVEMBER 9

The first Walküre of the season was given at the Saturday matinee, marking the second appearance of Conductor Rosenstock in a Wagnerian opera.

Walther Kirchhoff made his season's debut as Siegmund. Clarence Whitehill sang Wotan and as Hunding there was Richard Mayr. Elisabeth Rethberg was Sieglinde. Both these artists were new in the cast of this opera. Mme. Matzenauer, always effective in Wagnerian roles, was in capital voice as Fricka.

Mme. Rethberg's liquid voice of youthful timbre makes her a charming Sieglinde. Her acting was letter-perfect in the Wagnerian mode. Mr. Whitehill gave his familiar portrayal of the Wanderer, of which criticism has long been stilled. The American bass belongs to that small class of singers who should be listened to and not criticized. Walther Kirchhoff, experienced Wagner exponent, was excellently disposed and gave unqualified pleasure, as did Richard Mayr, he of the full-toned voice and dramatic intensity. Julia Claussen, despite a slight indisposition, was a capital Brunnhilde and skilfully covered up any temporary vocal deficiencies.

STUDIO RESTAURANT

Luncheon 75 Dinner 1.00

Also A la Carte

138 WEST 58th STREET

HOTEL MANGER

SEVENTH AVENUE

50th-51st STREETS

"The Wonder Hotel of New York"
"A Modern Marble Palace"

THIS beautiful hotel with its splendidly furnished sleeping rooms and distinctive public rooms of the colorful Spanish Renaissance period, affords the musician a most artistic background. In the very centre of town and within short walking distance of all musical activities the Hotel Manger offers the unusual advantage of easy accessibility, select accommodations amid a quiet, dignified atmosphere.

DAILY RATES—NONE HIGHER

Rooms with running water (for one) \$2.50 (for two) \$3.50

Rooms with shower or bath and shower (for one) \$3.00-5.00 (for two) \$4.00-6.00

Parlor, bedroom and bath \$10.00-12.00

Mr. Rosenstock knows his Wagner, and brought out all the beauties of Wagner's immortal score, besides being a secure bulwark for the singers.

LA TRAVIATA, NOVEMBER 9

It was a gay and enthusiastic crowd which heard Verdi's popular work, La Traviata. Queena Mario, Armand Tokatyan and Giuseppe de Luca interpreted the principal characters in the story of Camille, one which, if old and threadbare, yet always tugs at the heart strings.

Miss Mario was a very sweet Violetta; her voice has rounded out and with its ever beautiful carrying quality she is able to portray her characters with vocal as well as histrionic force. There is a note of sincerity about Miss Mario's work which is always convincing.

Tokatyan fits well into the role of Alfredo and did especially good work in the second act. His singing steadily becomes more pleasing.

Of course in de Luca one always finds a consummate and wholly satisfying artist, and the passing of time seems to leave no blemish on his beautiful baritone.

The other members of the cast included Alfredo Gandolfi, Millo Picco, Paltrinieri and Mmes. Egner and Falco. Conductor Serafin was included in the general enthusiastic demonstration.

SUNDAY NIGHT CONCERT, NOVEMBER 10

The audience at the Sunday Night Concert expressed, through unstinted applause and numerous recalls, its approval of the singing of Gladys Swarthout, new contralto at the Metropolitan this year. This was her first appearance with the company in New York and in her Carmen she gave interesting promise of what might be expected from her in opera performances.

Others who sang and who won the appreciation accorded them, whether in solo, duet, quartet or sextet numbers, were Louise Lerch, Dreda Aves, Grace Divine, Frederick Jagel, Marek Windheim, Mario Basiola and Tancredi Pasero. Mr. Pelletier conducted.

Witherspoon Settled in New Chicago Studios

Herbert Witherspoon, the eminent voice instructor and authority, is completely settled in his new Chicago studios. In these new quarters he has chosen excellent facilities for his classes, with which he has been so suc-



HERBERT WITHERSPOON

cessful for years. The first session of his repertory class was held on October 28, and regular meetings will occur on each Tuesday during the year. A teachers' class will commence with the new year.

As usual, Mr. Witherspoon continues to



50th St.
& 7th Ave.

Personal Direction
S. L. ROTHAFEL (Roxy)

William Fox presents

"SEVEN FACES"

with PAUL MUNI

An All Talking Picture
and excellent stage show

send forth successful singers, notably this season in the persons of Eunice Steen and George Gove, both winning success with the American Opera Company. Miss Steen made an instantaneous "hit" in the performance of Madame Butterfly at the Majestic Theater in Chicago, when she sang the title role. Critics and public acclaimed her an artist of great promise and real attainment. George Gove's splendid bass voice and excellent art are making him a favorite. Esther Stoll is now leading soprano at the Breslau State Theater in Germany, where she has had exceptional success. Clifford Bair is also in Breslau, preparing for his debut. Lucille Meusel, who sang for two seasons with the Chicago Civic Opera, is in Paris studying action in several French operas. These singers make worthy additions to the long list of disciples of the Witherspoon methods.

Mr. Witherspoon keeps in touch with over 1,000 teachers and former pupils by means of bulletins of advice, repertory and encouragement sent out twice each year.

The new studios on the near North side of Chicago are large and attractive, and students are enthusiastic about the situation, as it is out of the crowded district, away from noise and dirt.

Helen Wolverton is assisting Mr. Witherspoon in his work, as she has done for many years.

Glazounoff's Arrival

Sol Hurok received a radio message from the French Line steamship S. S. Rochambeau, which sailed from Cherbourg on November 6, that Alexandre Glazounoff, Russian composer, was due to arrive in New York on November 14 or early November 15.

Several organizations, comprising Russian students now in this country, most of them former pupils of M. Glazounoff, have telephoned Mr. Hurok to arrange receptions, dinners and various entertainments in honor of the Russian composer. A committee of eminent musicians, headed by Walter Damrosch, was scheduled to meet the Rochambeau and escort M. Glazounoff ashore.

This is the first visit of the composer to this country. He will make one appearance in New York, at the Metropolitan Opera House on December 3, conducting an orchestra of 110 in a program of his own music. Soloists will be Nina Koshetz, soprano, and Elena Gavrilova, pianist. Mme. Gavrilova will play the piano part of the piano concerto.

Artists Everywhere

Yelly d'Aranyi has just been booked for another recital during her coming third American concert tour, at Hamilton College, Clinton, N. Y. Miss d'Aranyi's appearance this season will include many return engagements with schools and colleges, where she has been exceedingly popular. The violinist's tour will open in January with a pair of concerts with the St. Louis Symphony Orchestra and continue to March, when she will again return to Europe.

Elizabeth Gutman, soprano, is to give a series of song-lecture recitals on modern music with Rosalie Housman, lecturer-composer, on five Friday mornings. The first two were held on November 8 and 15; future dates are November 22, December 6 and 13, at the Philadelphia Art Alliance, Philadelphia. Miss Gutman will give a recital in New York at Town Hall on Saturday afternoon, March 8.

Hans Kindler is now in Paris after a tremendously successful tour through Dutch India, playing thirty-seven concerts in forty-five days. European dates for the cellist, prior to his sailing for America early in January, include Prague, Gardone, Paris, Galashiell (Scotland), Glasgow, London, Twickenham, and a tour through Italy. Mr. Kindler will be heard in a New York recital early in February.

Harold Land will fulfill a return engagement in Amsterdam, N. Y., on the evening of November 19, singing the baritone role in Sir Frederick Cowen's Rose Maiden. He has sung the work on many occasions, the last time being in the Armory at Norwalk, Conn., with Richard Crooks, tenor.

Barbara Lull, violinist, is being booked

World's Greatest Theatre. People of discriminating taste enjoy Roxy's, with the best in talking pictures and divertissements. Roxy Symphony Orchestra of 110, Roxy Ballet Corps. Soloists. 32 Roxyettes.

for an extensive tour this winter, which will include a series of engagements during January in Vancouver, Seattle, Portland and other cities in the Pacific Northwest.

Alix Young Maruchess will give a recital of music for the viola and viola d'amore at Steinway Hall, New York, on November 20, assisted by Frank Bibb at the piano and harpsichord. She will play the Hindemith Kleine Sonata for viola d'amore and piano, in addition to other interesting novelties for these rarely heard instruments. Mme. Maruchess has been engaged for similar recitals in the near future at the Knox School, Harvey School, Edith Snow series in Worcester, and at Elmira, N. Y.

Albert Morini, the European manager, sailed on November 9 on the S.S. Berengaria for New York.

The Music School of the Henry Street Settlement announces the first of the series of six educational chamber music concerts to be given at The Playhouse on Sunday evening, November 17. The five following concerts of this series will take place on December 15, January 19, February 16, March 16 and April 21.

The National Association of Organists held the first headquarters event, a dinner at the Pythian Temple, October 29, when sixty members and guests greeted the new president, Harold Vincent Milligan. Herbert S. Sammond, chairman of the executive committee, presided, and introduced various speakers who sensibly said only a few words; among these were Dr. Marks, G. D. Richards, Le Jeune and Riesberg. H. Beckett Gibbs, of the Plainsong Society, gave a talk on Gregorian music, with illustrations, and ex-president McAll gracefully introduced Mr. Milligan, who always talks to the point. It was a very auspicious beginning of what promises to be a lively and prosperous season.

Paul Reimers, tenor, and instructor at the Juilliard Foundation, announces his annual song recital for November 27, Town Hall, New York. His recitals are invariably crowded, being heard by a distinguished and highly appreciative audience; standard songs and arias, with novelties of highly original nature, make up his programs. He spent the summer in Baden-Baden, Germany, where he had a splendid class of American, English and German pupils.

Paul Robeson, the giant Negro singer, who returned to America after several years' absence in Europe, opened his season at Carnegie Hall, New York, on November 5, and followed this recital in the same auditorium on November 10, both concerts being completely sold out. Robeson's next concerts will be for his alma mater, Rutgers University, at New Brunswick, on November 18, and his Canadian debut in Toronto will take place on November 21.

Frank Sheridan, American pianist, is fulfilling the following dates this month: November 13, Venice; 14, Milan; 15, Florence, and 17, Pisa.

Bruce Simonds has started his fifth season under the exclusive direction of Annie Friedberg, and one of the busiest in his career. Up to the first of the year he will play twenty concerts. On December 10 he will be heard in New York as soloist with the Columbia University Orchestra, playing the Beethoven G minor concerto. Other important dates include appearances in Holyoke, Boston, Buffalo, Hartford, Albany and additional large cities.

Harold Triggs, pianist, opened the course of Intimate Talks on the Theatre, sponsored by Mrs. Samuel Marks at the Savoy-Plaza, the first of the series taking place on Tuesday morning, November 12. Other artists engaged for this course are Arthur Johnson, tenor, November 19; Fritz Bruch, cellist, December 3; Helen Schafmeister, pianist, December 10, and Marguerite Darling, diseuse, December 17.

48TH ST. THEATRE WEST OF B'WAY

The 48th St. Theatre will be available for concerts and dance recitals on all Sundays during the season of 1929-30. The convenient location and intimate character of this theatre makes it eminently suitable for this type of entertainment. Total Capacity of 960 seats. Bookings are now being made and dates can be reserved by applying to Saul Abraham, Mgr. Tel. Bryant 4600.

(NEW STAGE FLOOR)

Music Notes From Coast to Coast

(Continued from page 18)

turned from London, where she spent the summer studying with Tobias Matthay.

Charles Andrews, well known vocal teacher, and brother of Mark Andrews, has opened his studio again, after several months spent in California regaining his health.

Margaret Cook Squibb, of Cincinnati, Ohio, has recently arrived in El Paso to take the directorship of music department of the El Paso School for Girls. Miss Squibb is not only a teacher of experience but also a concert pianist of note. She is a graduate of the Cincinnati Conservatory of Music, was director of music at Glendale College, Glendale, Ohio, and the Montemore School of Lake Placid, New York.

With a new series of concerts announced, El Paso looks forward to a brilliant musical season.

H. J.

Grand Rapids, Mich. The music season was opened brilliantly by the Philharmonic Concert Course when a concert was given in the Armory by Fritz Kreisler. Other attractions on this course are to be La Argentina, dancer; John Charles Thomas, baritone; Vladimir Horowitz, pianist, and the Detroit Symphony Orchestra. Marjorie MacMillan is local manager for the course.

Another fine series of concerts will be that sponsored by the Fountain St. Baptist Church. Among the attractions are the Russian Symphonic Choir; the Smallman Choir of California, conducted by Paul Koshetz; the Barrere Little Symphony; Sigrid Onegin, contralto, and Albert Spalding, violinist.

The St. Cecilia Society will present on its course Jeannette Vreeland, soprano; Clara Schevill, contralto; Allan Jones, tenor; Oscar Seagle, baritone; Elly Ney, pianist; Silvio Scionti and Stell Andersen in a two-piano recital; the London String Quartet; Benno Rabinof, violinist, and the Czerwinsky Trio, consisting of two violins and piano. In addition there will be five afternoon programs by members, among them being a Memorial to our beloved ex-president, Clara M. Davis, and a recital by the St. Cecilia Chorus led by Emory Gallup; ten supplementary morning recitals by members under the direction of Mrs. W. H. Wismer; and the course of three Lenten Morning Musicales. At the first regular meeting of the season, the program was in charge of Mrs. Merritt A. Vining. Groups of songs were presented by Mrs. William J. Fenton and Mrs. Frank R. Lusk, sopranos, and Mrs. Robert Campbell, pianist, played numbers by Chopin and the moderns. The accompanists were Mrs. David Cox and Helen Baker Rowe. At the second meeting, Ethelyn Walker Showers, who was chairman of the day, arranged an ensemble program. Evelyn Nieboer, pianist, played the first movement of Grieg's piano concerto, op. 16, with orchestral arrangement for second piano played by Marguerite Colwell. The Arion Trio (Mrs. Joseph A. Michaelson, soprano; Mrs. Loren J. Staples, mezzo-soprano, and Mrs. Henry Dotterweich, contralto) sang a group of four songs, accompanied by Mrs. Gerald Williams; the St. Cecilia Quintette (Mrs. Maurice Quick, first violin; Mrs. C. B. Newcomb, second violin; Mrs. V. I. Calkins, viola; Lois Richards, cello, and Mrs. Frederick Royce, piano) played the second and fourth movements of the Arensky Quintet; and the Girls' Glee Club of the Grand Rapids Conservatory of Music, conducted by Katherine Strong Gutekunst and accompanied by Dorothy Pelck McGraw, sang four American songs.

The first of the Friday morning recitals was held in the studio and was in charge of Mrs. Ernest A. Prange. Mrs. C. H. Kutsche gave a short talk on American Music, and a program of American compositions followed. The participants were Helen Bolger, soprano, who was accompanied by Eugene Phillips; Mrs. John Sellars Braddock, violinist, accompanied by Mrs. Rowe; Sadie Spoelstra, pianist, and a trio composed of Mrs. W. N. Snow, soprano, Mrs. J. J. Helder, mezzo-soprano, and Mrs. John Roetman, contralto, accompanied by Mrs. Grove Montgomery.

Theodore Harrison, baritone, from the University School of Music at Ann Arbor, gave a song recital for the state convention of Women's Home Missionary Societies in First M. E. Church. At the conclusion of this recital Mr. Harrison gave a delightful program at an informal musical at the home of Mr. and Mrs. Walter Gutekunst. H. B. R.

Los Angeles, Cal. The Glendale Symphony Orchestra, under the direction of Modest Altschuler, gave the following program at the auditorium of the Herbert Hoover High School Overture—Calm Sea and Prosperous Voyage by Mendelssohn. Two movements from Stravinsky's Le Faun et La Bergere, for voice and orchestra, with Mme. Elizabeth Ivanova, first time on the Pacific Coast; Symphony in B flat major, Hill, first

time on the Pacific Coast; The Enchanted Kingdom, Symphonic Poem, Tcherépin, first time on the Pacific Coast, with Wesley Kuhnle at the Celeste; Over the Steppe, Ici Bas, and Ovid in Exile, by Gretchaninoff; Mme. Ivanova; Marche Slave, Tchaikowsky. Altschuler, who is well known as the director of the Russian Symphony Orchestra of New York, is planning to give many similarly novel programs this season.

On October 24 the old Grand Theater of Los Angeles, now known as the Teatro Mexico, which once echoed to the voices of the De Reszkes, Calve, Sembrich, Nordica and their colleagues two generations ago but now after many years is a five cent motion picture house in the heart of the foreign district and now the cultural center of the Mexican citizens, again rang with the beautiful Verdi music in Aida, produced by the Community Opera Company, which once was the De Lara Opera Company, but now is operated as a training school for our young local artists. Manuel Sanchez De Lara, well known opera singer and conductor, has for many years struggled to make such an organization part of the community activities. He now is general director of the Community Opera Company with Mme. Emma Loeffler de Zaruba as president and many well known people on the advisory board. Among them are Mme. Rosa St. Emmer; Miss Alice Calhoun; Mrs. Mary Link Evans; Count de Zaruba; Dr. Bruce Gordon Kingsley; Mrs. Mary Carr Moore and others.

It was interesting to contrast this performance with the opening of the Los Angeles Opera Company in the same opera. The stage of the shrine was about three times as large, the scenery much more gorgeous, but the orchestra, conducted by DeLara, was good, and the singing of the chorus quite as good, though less in volume, with some beautiful voices in it. Aida, taken by Eleanore Woodforde, was beautiful, and displayed a lovely voice equal to the demand of the role without forcing; dramatically it was adequate. The same can be said of The Amneris of Beatrice Huntly, the Amonasro, of Harry Ershoff, The Ramfis of Ignacio Rufino, The King of Harold Crowe and vocally the Radames of Henry Cantor, who, however, lacked the fire and conviction of the rest of the cast. The production as a whole was exceedingly well done and the writer has seen many worse ones from six dollar seats. The ballet, staged by Carla Laemmel and Michal Briganti, was the equal of any given in Los Angeles.

These young singers get their training and public appearances but no money. No one is paid at present. It is strictly a community offering but it is hoped that with time it will be possible to pay all the trainers and performers. This performance played to a sold out house recruited from all social strata and about three hundred were turned away.

It is hoped that this great interest will continue to support this valuable cultural effort. It is noticeable that while all the foreign papers reported it in full the American papers, morning and evening, had columns for local scandal trials now in progress but not a line for this community enterprise which, if successful, will mean so much, culturally, to Los Angeles. B. L. H.

Salt Lake City, Utah. Salt Lake's new musical season will be ushered in auspiciously on November 21, when Galli-Curci appears here in a recital at the Mormon Tabernacle under the auspices of the Salt Lake Musical Arts Society. Plans for the coming season have been completed by the society and the program to be offered music lovers during the winter is, superior to any presented for a long time.

Diversification in presentations was aimed at by the society, and announcement is made that following the concert by Galli-Curci there will follow in succession programs by Josef Hofmann, pianist; Lawrence Tibbett, baritone; Paul Kochanski, violinist, and the Roth String Quartet.

Plans for this season's offerings were made at a recent meeting of the society and among other appointments, Mrs. W. Mont Ferry was named chairman of the membership committee, with the following also serving: Mrs. Ralph Richards, Mrs. George W. Davy and Melvin H. Sowles.

The Musical Arts Society feels that this year it is offering the best course in its history. For this reason special effort is being made to enlist the support of every

(Continued on page 38)

AMY ELLERMAN

Contralto

570 West 156th Street, New York, N. Y.

Telephones: Billings 1593 and Susquehanna 4500



RENZO VIOLA

PIANO

STUDIO

Piano

Harmony—Composition

1881 Grand Concourse, N. Y. C. Tel. Sedgwick 0910

KATHRYN WITWER

LYRIC SOPRANO

Civic Concert Service, Inc.,
Dema E. Harshbarger, Pres.
Chicago, Ill.

Southwest: Horner-Witte
Kansas City, Mo.

MARGARET BOVARD

SOPRANO

Care of MUSICAL COURIER, 113 West 57th Street, New York

N
I
K
O
L
A
I

ORLOFF

P
I
A
N
I
S
T

IN AMERICA—JAN. 1st TO APRIL 15th, 1930

Management: R. E. Johnston, 1451 Broadway, New York City

Knabe Piano

Ampico Recordings

GLADYS AXMAN

PRIMA DONNA SOPRANO

Management: PAUL SYDOW

Times Building, New York

YVETTE LE BRAY

MEZZO SOPRANO

Management: R. E. JOHNSTON, 1451 Broadway, New York



Frederick GUNSTER

Tenor

"A clear and resonant voice of appealing quality. He infuses a considerable amount of the dramatic element into some of his songs."
—Baltimore Sun.



Forwarding Address: c/o Musical Courier, Steinway Hall, N. Y.



JOHN POWELL

PIANIST

Steinway Piano

Duo Art Recording

MGT WM. C. GASSNER (CONCERT GUILD) Steinway Hall New York

La Argentina Thrills Chicago Audience

Ernest Bacon in Recital—Skalski Gives Bach Evening—The S. A. M. Contest—Other Items of Interest

CHICAGO.—The Studebaker Theater was packed to capacity on the afternoon of November 3, by a throng of admirers of La Argentina, whose success here last season was sensational. According to Bertha Ott, local manager for the dancer, thousands of dollars were refunded to customers whose orders could not be filled. Those patrons will have an opportunity, however, to see the famous dancer soon, as a return engagement has already been booked by Miss Ott, and it is here predicted that the sold-out sign will again be in evidence at the second performance.

To dwell on the art of La Argentina at this time seems unnecessary. She is all that a great dancer should be. Her rhythm is perfect, her personality winsome and all in all, she satisfies the learned as well as the layman.

ERNEST BACON IN RECITAL

On the same afternoon there appeared at the Playhouse, Ernest Bacon, who classifies as pianist and composer. In both capacities he ranks high, and that the audience enjoyed his playing was manifested by the applause at the close of each selection. His program was interesting and his performance of it praiseworthy.

S. A. M. CONTEST FOR PIANISTS

Announcement is made of the annual contest for pianists under the auspices of the Society of American Musicians with the co-operation of the Cable Piano Company, which presents a Conover grand piano as prize. Conditions of the contest are similar to other competitions under the same auspices. Contestants in the preliminaries and in the finals must be ready to play Czerny, opus 740, No. 1; Bach, Gigue from the 5th French Suite; Haydn's Sonata D Major, No. 7, complete, and the Chopin-Liszt Maiden's Wish. Entrance to the contest closes March 1, 1930, and the final contest will be held some time during that month.

MUZIO TO OPEN NEW CIVIC THEATER

Fitting and important is it that Claudia Muzio should be chosen as the artist to open the concert season in the Civic Theater of the new opera house this afternoon. Muzio is one of the few operatic artists who are as successful in recital as on the operatic stage. The recital, under the Bertha Ott management, is scheduled for three o'clock. The change in the hour is made necessary by the multiplicity of musical activities under the auspices of this popular impresaria.

BOHEMIANS TO HONOR STOCK

Realizing the value of Frederick Stock's long and faithful service to music and Chicago, the Bohemians of Chicago are giving a dinner in honor of his twenty-fifth anniversary as conductor of the Chicago Symphony, at the Palmer House on January 12. It is expected that some twelve hundred will attend the dinner, after which a program of music will be given by well known musicians. The Bohemians of Chicago was founded about a year ago and Frederick Stock is first president, Karleton Hackett and Herbert Witherspoon, vice-presidents; and Ramon Girvin, secretary.

SKALSKI PRESENTS BACH EVENING

A Bach evening presented by the Skalski Studio at Kimball Hall on November 5, was a source of keen enjoyment for a large audience which left no doubt of its pleasure. Andre Skalski, who conducted the performances of the numbers for two, three and four

pianos with string ensemble, is a thorough musician and knows how to build programs that are off the beaten path and highly interesting at the same time. Mildred Kjos, Clara Siegel, Adeline Preyss, Hila Vanden Bosch and Lillian Elman, artist pupils of Mr. Skalski, proved themselves worthy exponents of the Skalski piano method, through excellent solo and ensemble work. Mildred Kjos and Clara Siegel gave admirable account of themselves in the C minor Concerto for two pianos. In the A minor Prelude and Fugue Miss Siegel showed unmistakable talent and fine artistry. The D minor Concerto for three pianos had excellent exponents in Adeline Preyss, Hila Vanden Bosch and Lillian Elman. The G minor Fantasy and Fugue received excellent performance in the intelligent hands of Miss Kjos, and the A minor Concerto for four pianos was well done by the Misses Siegel, Kjos, Preyss and Vanden Bosch.

WALTER SPRY'S PUPILS TO HONOR RUBINSTEIN

To observe the Centennial of Anton Rubinstein, Walter Spry will present members of his advanced piano class in recital on November 22 at the Columbia School of Music. Mr. Spry heard Rubinstein in Berlin just before the end of the great Russian's career, and the program at the Columbia School will include numbers by the great master and other Russian composers.

APOLLO CLUB OPENS SEASON WITH ELIJAH

Since Edgar Nelson has taken over command of the Apollo Musical Club it has taken on a new lease of life, and should it continue to give performances as fine and uplifting as at its first concert of the season at Orchestra Hall on November 7, when Mendelssohn's Elijah was sung, it will again attain the prominence this leading choral organization deserves. On this occasion the Apollos sang with new fervor, added spirit and unusual enthusiasm. The tone throughout was beautiful and there was style, finish and spirit in the interpretations. Conductor Nelson built up striking climaxes; he kept his forces on the alert throughout the performance with his energetic beat and "peppy" rhythms, and the result was singing such as the Apollos have rarely delivered. Applause was plentiful throughout the evening.

The solos were well sung by Lois Johnston, soprano; Eva Gordon Horadesky, contralto; Ernest Davis, tenor, and Theodore Harrison, baritone.

HOWARD WELLS PUPILS FILL IMPORTANT ENGAGEMENTS

Howard Wells, from whose studio many of the most prominent and capable young pianists of Chicago emanate, announces several interesting appearances made by young artist pupils. Florence Kirsch, the little girl who, as soloist with the Chicago Symphony Orchestra made such a sensation two years ago at the children's concerts, will play with the MacDowell Symphony Orchestra of Milwaukee on November 17. George Seaberg, who won the Conover grand piano in the contest of the Society of American Musicians last year, has played for the Rogers Park Woman's Club and has several engagements for November and December. Pauline Manchester, who won the Mason & Hamlin grand piano in the contest of two years ago, will appear at the Musicians Club of Women on November 25. She has been engaged to take charge of the

music department of the Lake Forest Day School, and has already begun her work there. Wallace Johnson appeared in a joint recital in Springfield, Ill., and Margaret Schmitt was chosen to represent the piano section of the Kenosha Schubert Club in their concert in Beloit, Wis.

ARTHUR BURTON PUPIL ON TOUR

Russell Pyle, tenor, one of Arthur Burton's many busy pupils, is booked for a tour of Indiana, Illinois, Iowa and Ohio during November and December, which will include the following appearances: November 21, recital at Elkhart, Ind.; December 6, Messiah, at Rock Island, Ill.; 8, recital, at Davenport, Ia.; 13, Messiah, at Muskingum, O.; 10 and 16, at Ames, Ia., a recital and a Messiah performance.

PALMER CHRISTIAN AND RENE LUND

On October 27, at Highland Park Presbyterian Church, Palmer Christian, dean of the organ department at the University School of Music, University of Michigan, gave an organ recital, in which he had the able assistance of Rene Lund, baritone, soloist at the church. Mr. Christian played numbers by Rameau, Bach, Schmitt, Rousseau, Bubeck, Karg-Elert, Russell, Saint-Saens and Mulet. Songs by Beethoven, Pugh-Evans, Vaneuf, Ellis and Henschel formed Mr. Lund's portion of the program.

ORCHESTRA PLAYS JAZZ NOVELTY

An English and an American composer were introduced to Chicago Symphony patrons through the means of novelties from their pens at the November 8-9 concerts—William Turner Walton of England, and Louis Gruenberg of New York. Each has written in the modern idiom, the latter bringing jazz into the realm of the symphony. Walton has taken his subject from the picture, Portsmouth Point, calling his opus by that name, and depicting in imaginative style the gayety and boisterousness of drunken sailors and the rowdy yet lively and amusing atmosphere of waterfront taverns. Though writing in the modern vein, he has not obliterated melody entirely and thus he has created music that is interesting, unusual and spirited. Gruenberg's suite is typical American jazz of the night club "whoopie" type—noisy, cacophonous, lively and skillful. His Jazz Suite has four sections, wherein he employs rhythms involving the fox trot, waltz, "blues," and one-step. In its performance Conductor Stock and his men seemed much too seriously engrossed to give the number the lightness and frivolity which characterizes jazz.

Much enjoyment was derived from the sprightly readings of the Handel-Harty Water Music and the fifth Tchaikowsky Symphony, with which Stock opened and closed the program. It was in these that our orchestra distinguished itself, giving as refined and beautiful a performance as it has been our privilege to hear.

JEANNETTE COX.

Chicago Opera

(Continued from page 25)

when our present company was named the Chicago Opera Association or even before when the name was the Chicago Grand Opera Company. In those days Pollak directed all the Wagnerian operas, making a stir at that time among our opera-goers, his performances being always sold out and his work always found praiseworthy. Ten years is a long time, yet Pollak found at the new Civic Opera house many friends who were ready to give him a warm welcome and they did though not as warmly as they would have liked, but the Saturday matinees are especially attended by the ladies and their plaudits may lack in strength.

ESTHER LUNDY

NEWCOMB
SOPRANO
Address Secretary: 1625 Kimball Bldg., Chicago

HOWARD WELLS

Pianist and Teacher
Author of "THE PIANIST'S THUMB" and
"EARS, BRAIN AND FINGERS"
506 Fine Arts Bldg. Chicago, Ill.

GORDON STRING QUARTET

JACQUES GORDON, 1st Violin CLARENCE EVANS, Viola
WALTER HANCOCK, 2d Violin RICHARD WAGNER, Cello
Management: Gordon String Quartet, Orchestra Hall, Chicago

EDOUARD

COTREUIL

Leading Basso-Baritone
Chicago Civic Opera Company

Pollak's reading of the score is that of a master. True, our taste has been spoiled for German operas by having them sung and conducted by men and women of Latin origin. Now, Pollak gives us the true Teutonic interpretation of the work and that is the one in which we revel and delight, but it is quite different from the Italian conception. Wagner, a German, should be interpreted by a German conductor, one who follows tradition, and though the work may seem somewhat tedious and gloomy in spots, that atmosphere must be created in order to enjoy the innumerable musical oases that are found in the glorious score. We greatly enjoyed Pollak's reverential attitude towards the master of Bayreuth, as we found in this conductor one who does not look for personal effects, who does not create dynamics where they are not asked, but who accepts his task as a true musician. His reading was illuminating and forceful. His return to the company promises many good German performances during the season and the rehabilitation of Wagner opera in the favor of our opera-goers.

A word of praise is again due the stage manager, Charles Moor. Especially beautiful was the scene of the second act.

IL TROVATORE, NOVEMBER 9 (EVENING)

The first popular priced performance on Saturday evening was given to Verdi's Trovatore with Claudia Muzio, Antonio Cortis, Giacomo Rimini and Virgilio Lazzari in the leads. Emil Cooper conducted.

RENE DEVRIES.

Charlotte Lund's Activities

Many persons prominent in the musical and social world attended Charlotte Lund's reception on November 3. Among the 150 present were: Count and Countess du Fels, Mrs. Homer Wessel, Mrs. Herman Metz, Judge and Mrs. Ten Eyck, Mr. and Mrs. La Motte Van Riper, Mrs. N. B. Donaldson, Maurice Du Pont, Charles J. Flint, Mr. and Mrs. Charles E. Guest, Mme. De Lys, Renee Hageman, Mrs. Edward Steindler, H. A. Aldrich, Grace Divine, Jean Teslof, Mr. and Mrs. Hilmer Lundbeck, Mrs. George Harriman, Mrs. Grant Squires, Mrs. Joseph Gutman, Mrs. Alexander Gilchrist Hawes, Mrs. Maurice de Packh, William Brandell, Mrs. Harrison Irvine and others. H. Wellington Smith, Madge Cowder, Louis Dornay, Wilma Miller and Miss Lund contributed to the musical program.

On November 7, a successful bridge, for the benefit of the Children's Opera Fund of the New York Opera Club, was given on the S. S. Kungsholm. On November 19 the second meeting of the New York Opera Club will take place, Luisa Miller and Louise being the operas to be discussed. H. Wellington Smith, Arturo de Filipe and Daniel Wolf will assist on the program to be given at Chalf Hall.

Berumen to Appear with Duo-Art Piano

Ernesto Berumen, whose splendid work together with the Duo-Art Piano was an outstanding feature in the musical world a few years ago, will appear again this season with the reproducing piano. He will play in many of the large cities in the East and Middle West, both alone and with the Duo-Art.

This tour, however, will not interfere with Mr. Berumen's activities at the La Forge-Berumen Studios in New York, where he will teach during the entire season.

The pianist will give his New York recital at Town Hall on March 1, and soon thereafter will leave for Havana, where he will hold another master class, conduct a series of lectures and also appear in concert.

FRANCESCO DADDI

Of Chicago Opera Association
SPECIALIST IN VOICE PLACING—FUNDAMENTARY
TRAINING FOR BEGINNERS—COACHING
FOR OPERA AND RECITALS

729 Fine Arts Building, Chicago, Ill. Harrison 5755

DR. J. LEWIS BROWNE

DIRECTOR OF MUSIC
Chicago Public Schools

EDGAR NELSON

Coaching, Oratorio and Vocal Repertoire
BUSH CONSERVATORY
839 North Dearborn St. Chicago

THE SKALSKI STUDIO

828 Kimball Building—Chicago
Telephone: Harrison 4601

ANDRÉ SKALSKI Pianist
MICHAEL WILKOMIRSKI Violinist
CLARA SIEGEL Assistant Piano Teacher

VITTORIO TREVISAN

OF CHICAGO OPERA ASSOCIATION
Vocal Studios:
400 Fine Arts Building, Chicago, Ill.
Phone 4109 Wabash

Troy SANDERS

Pianist—Accompanist
64 EAST VAN BUREN ST., CHICAGO
Phone: 6830 Harrison

JOHN DWIGHT SAMPLE FANNIE COLE

Tenor Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago.
Phone 3614 Webster

Mr. and Mrs. HERMAN DEVRIES

Announce that
after June 1st students will be registered
at the GUNN SCHOOL OF MUSIC
during their absence in Europe

BRILLIANT-LIVEN

MUSIC SCHOOL
MICHAEL LIVEN, Director
PIANO—VIOLIN—HARMONY
Studios: 830 Kimball Bldg.—1956 Humboldt Blvd., Chicago
Tel. Spalding 6159

GORDON CAMPBELL

PIANIST—ACCOMPANIST—COACH
Repertoire for Vocalists and Instrumentalists
CHICAGO MUSICAL COLLEGE
Home Phone: Edgewater 8921

ELSE HARTHAN ARENDT

SOPRANO
Exclusive Management LOUISE QUEALY,
848 Sunnyside Ave., Chicago

EDWARD COLLINS

Pianist—Composer
Conductor

64 East Van Buren St., Chicago, Ill.

M VON STEUBEN
SOPRANO
Leading Soprano—Philharmonic Band of Newark
Mgt. ARTHUR CULBERTSON
33 West 42nd Street, New York

MARGUERITE HOBERT
VOCAL TEACHER
REPRESENTATIVE OF D. ALBERT THAUSING
Correct Principles of Vocal Therapy
54 West 74th St., New York
Tel.: Trafalgar 3173—If no answer, call Susquehanna 4500

GEMUNDER
SOPRANO
LIMITED NUMBER OF PUPILS ACCEPTED
Metropolitan Opera House Studios, N.Y.C. Longacre 0017
Mgt. Harry and Arthur Culbertson

MILDRED JAMISON DASSETT
CONCERT PIANIST and TEACHER
Endorsed by ISIDOR PHILIPP
818 Steinway Hall, New York

CHASE
VOICE TEACHER—Coach—Accompantist
316 W. 84th St., N.Y. Trafalgar 9192 & Endicott 5644

VERE and VIRGINIA RICHARDS
TEACHERS OF SINGING
136 Carnegie Hall, New York Tel. Circle 1036

J. TIKIJIAN
VIOLIN STUDIOS
ADVANCED STUDENTS AND BEGINNERS
166 WEST 87TH STREET, NEW YORK CITY
Tel. Schuyler 2510

Raymond BAUMAN
ACCOMPANIST
TEACHER — COMPOSER — PIANIST
STUDIO: 150 Riverside Drive, New York City
Tel. Schuyler 5886-8823

O'TOOLE TEACHERS and ARTISTS Courses.
Modern Piano Technique and Interpretation
NEW YORK—27 W. 72nd St.
PHILADELPHIA—Sutor School of Music
TRENTON—Conservatory of Music

ELIZABETH A. VALDIES
SOPRANO
PUPIL OF DE RESZKE AND SABATINI
Studio—
1730 Broadway, New York City
Tel.: Circle 0599

The MOZARTEUM, Inc.
American Society for Cultivation of Classic Music
ANNA MITROSHIK, Musical Director
45 W. 87th Street, N. Y. C. Tel. Schuyler 1913

CARL BUSCH
Cantata "The Hunter's Horn"
For Baritone, 2 Horns, Woman's Chorus and Piano
H. T. FITZSIMONS, Publ.,
509 S. Wabash Ave., Chicago, Ill.

CHALMERS
Lyric Soprano, Composer
Engagements Booking
Studio Guild Mgt., 113 W. 57th St., N. Y.
Circle 9952

BUTCHER
Organist and Choral Conductor
Address care of MUSICAL COURIER,
113 W. 57th St., New York

ROSA LOW
Lyric Soprano
Management:
ANNIE FRIEDBERG
Fish Building,
New York

Gregor Piatigorsky Here for Extensive Tour

Distinguished Russian Champions His Chosen Cello

When the writer says that Gregor Piatigorsky champions his chosen cello he does not refer to the beautiful Stradivarius Amatisé, on which the gifted Russian plays—that instrument speaks for itself. The reference is to Mr. Piatigorsky's speaking for the instrument in general.

In the course of a half hour's chat with the cellist at the Ritz Tower the other day he said (in German): "It is really very remarkable that everywhere I go people say: 'How beautiful the cello is! What a soulful tone, just like a fine human voice! It is my

play chamber music—sonatas, trios and quartets. My ambition was to become a thorough musician; if, incidentally, I became a successful soloist, so much the better.' What wisdom in a boy of six! That the cellist has been true to his early ideals is apparent in his art of today. It is distinguished by dignity and seriousness of purpose. While imbued with a vital temperamental subjectivity, it never fails in its important mission of faithfully portraying the intentions of the composer. As a result Piatigorsky is a great Bach player, and such works as the



Cosmo News photo
GREGOR PIATIGORSKY,
distinguished Russian cellist, on board the S.S. Reliance, en route to New York for his first American tour.

favorite instrument.' And yet the pianists and violinists (the great ones, of course) can draw crowded houses, while the cellists are still doing pioneer work for the 'favorite instrument.' The cause of this state of affairs has usually been ascribed to the lack of interesting repertoire for the instrument. The older things, by Davidoff, Piatti, Popper, Goltermann and Servais are effective cellistically, but musically they are overshadowed by the works the world's greatest composers have written for the piano and the violin. Outside of a few great modern works, like the Saint-Saëns, Lalo, D'Albert and Dvorak concertos, and a very limited number of shorter solos, the modern composers have contributed little to the cello literature. That may or may not be the cause of the unpopularity of the 'most popular of instruments,' but the fact remains that the cello is still fighting for its own, and I am contributing my humble mite in the battle."

Mr. Piatigorsky's "mite" is of very considerable dimensions, as, wherever he has appeared in Europe, he has been acclaimed as one of the world's outstanding cellists. Russia, Germany, Italy, Austria, Holland, Spain, France, England and Scandinavia have all paid tribute to his art.

Possessed of the modesty that is characteristic of men of real attainment, Mr. Piatigorsky is not a fecund subject for an interview—and it was with considerable difficulty that the writer elicited from him sufficient facts to make a readable article. Gradually it appeared, however, that the cellist was born in Ekaterinoslav (Ukraine, Russia) in 1903, and that six years later he was recognized as a musical prodigy. At fifteen he was engaged as first cellist at the Imperial Opera of Moscow. "I was not a wonder child in the usual sense of the word," said he, endeavoring to modify the self-laudatory statement that had been extorted from him by wily questioning. "I did not practice virtuoso tricks and showy solo pieces. I loved to

Haydn concerto and the old Italian sonatas find in him an ideal interpreter.

Leaving Russia in 1921, as a consequence of the then prevailing conditions, Piatigorsky, penniless, reached Warsaw, where he managed to substitute at the opera for a cellist who was ill. His powers were quickly recognized, and he was offered flattering engagements. But his artistic conscience dictated further study, and he went to Germany, where he placed himself under Prof. Julius Klengel in Leipzig and later under Prof. Hugo Becker, at the Hochschule in Berlin.

"My early days in Berlin were terrible," said Mr. Piatigorsky. "I had no money, and was glad to play occasionally in a picture show or cafe. Berlin was in a terrible state, with the money inflation which followed the war. One had to have billions of marks to exist. But one evening I was asked to play the cello part in a work by Schönberg, in which Artur Schnabel played the piano. Fortunately for me, the second flutist of the Philharmonic Orchestra was in the ensemble, and my playing seemed to please him (sic!). He made me play for Furtwangler, and soon I was made first cellist of the orchestra. After that things went smoothly, and it was not long till my solo engagements necessitated my leaving the orchestra." In those few modest words did this eminent artist describe his early struggles and his first successes.

Mr. Piatigorsky's first American tour, under the Concert Management Arthur Judson, Inc., will embrace every important city from coast to coast. By the time this article goes to press he will have appeared three times with the Philadelphia Orchestra, on November 8, 9, 11, and in recital in Harrisburg and Guelph. On November 22, 23, 26 he will be soloist with the Chicago Symphony Orchestra. Other orchestral appearances are in Detroit, Los Angeles, San Francisco, and with the Philharmonic Symphony in New

(Continued on page 46)

VINCENT V.
HUBBARD
Successor to ARTHUR J. HUBBARD
Vocal Technique, Diction, Coaching, Program Building
First Assistant: Dr. George L. Dwyer
246 Huntington Ave. Boston, Mass.

EDITH W. GRIFFING
TEACHER OF SINGING
163 West 87th Street, New York
Tel. Schuyler 4829

HARRIET FOSTER VOICE BUILDER and COACH
CONTRALTO
Studio: 251 W. 71st St. New York
Phone: 6756 Trafalgar

JOSEPH WOLFE
Baritone—Vocal Teacher and Coach
STUDIO: 250 West 91st St., N. Y. Tel.: Schuyler 0563

ARNOLD CORNELISSEN
Conductor Buffalo Symphony Orchestra
"A fine musician."—(Signed) FRITZ REINER.

"From the Beginning to the Concert Stage"
ALEXANDER BERNE STUDIOS
ALEXANDER BERNE, Director
PIANO — ORGAN — HARMONY
28 E. Kinney St., Newark, N.J. Phone Market 4160

HACKETT
TEACHER OF SINGING
Former Associate in Hubbard Studios of Boston
Studio: 708 Carnegie Hall, N. Y.
Phones: Circle 1559—Bayside 2135

Michel Gobert
Furs
of Distinction



My experience of a quarter of a century in designing and creating gives me an opportunity of offering unusual and distinctive models. I number many musicians among my patrons including Mmes. Galli-Curci, Florence Easton, Rosa Low and Mana-Zucca.

Remodeling and repairing at summer rates

Fine Russian Sables and other attractive Fur Scarfs

COLD FUR STORAGE

13 West 56th Street, New York

Telephone CIRCLE 3191

**MARGARET
RIEGELMANN**
SOPRANO
Personal Representative:
BARNET GOLD
320 Manhattan Avenue
New York



GIACOMO QUINTANO

THE CELEBRATED VIOLINIST
Will accept a few pupils during 1929-30
Specialist in Program Building
Address: E. FLUMING, Sec'y, 1228 Madison Ave., N. Y. C.
Tel. Atwater 7782

E. BEAUFORT-GODWIN

COACH - ACCOMPANIST
School of Musicianship for Singers and Accompanists
Clearinghouse for Program Songs
164 E. 61st St., N. Y. C. Tel.: Regent 4138

TINA PAGGI

COLORATURA SOPRANO
Address: care of MUSICAL COURIER, 113 W. 57th St., N. Y.

ANNA EARNSHAW

SOPRANO
Mgt: Richard Copley, 10 East 43rd St., New York

MAUDE MARION TRACY

SPECIALIST IN TONE PLACEMENT
Studio: 939 8th Avenue - New York
Tel.: 1378 Columbus

VICTOR ANDOGA

STAGE DIRECTOR
Director: Opera Class, Master Institute of
Roerich Museum
Studio: 555 Madison Avenue, N. Y. Tel.: Wickersham 9444

JOSEFIN HARTMAN VOLLMER

COACH AND ACCOMPANIST
"The perfect accompanist."—Mrs. Schumann-Heine.
215 W. 75th St., N.Y.C. Phone: Trafalgar 2377

ELIZABETH QUAILE

Teacher of Piano
Classes in Pedagogy and Interpretation
22 East 89th Street - New York

HUNTER

CONCERT BARITONE
TEACHER OF SINGING
810 Carnegie Hall, N. Y. C. Tel. Circle 0321

WINIFRED PLETTS

COLORATURA SOPRANO
80 West 82nd Street, New York City

ANN HAMILTON

Dramatic Soprano
Management: R. E. Johnston
1451 Broadway - New York

Scientific New Vocal Method

TANGIBLE—QUICK—UNFAILING
RESULTS
Write for Free Explanation of
Correspondence Course
Class Lessons \$3 Private Lessons \$10
HELEN BRETT
Studio 205 West 57th Street, New York City
Tel. Circle 5420

JOYCE BANNERMAN

Soprano
Concert
Oratorios
Festivals
BANNERMAN
MANAGEMENT:
1412 Steinway
Hall
New York City



Music Notes From Coast to Coast

(Continued from page 35)

citizen of Salt Lake and vicinity interested in good music. Last year's concerts brought out audiences of from two to three thousand, and it is expected, with an intensified drive, to sell season tickets to four or five thousand patrons. W. M. C.

Seattle, Wash. Mary Lewis, soprano of the Metropolitan Opera Company, opened the annual series of matinee musicales at the Olympic Hotel. This series has become one of the outstanding events of the city's musical life and is sponsored by Cecilia Augspurger Schultz. Miss Lewis was accorded a very enthusiastic reception, and deservedly so, for her program was beautifully rendered. She had at the piano Myron Jacobson, prominent Seattle pianist.

Jacques Thibaud, French violinist, was presented in concert by the Plymouth Men's Club. This energetic men's club has been sponsoring a popular series of concerts in Seattle for many years, presenting only the greatest of artists. Thibaud, of course, drew a large and appreciative audience, and offered a program which featured the Saint-Saëns B minor concerto, and several Granados compositions—one of which was a Spanish Dance, dedicated to him, and given its first performance. Tasso Janopaulo was the excellent accompanist.

The second of the Saturday morning symphony concerts for young people was given October 19, at the New Orpheum Theater. Mr. Krueger delighted his young listeners (and many older ones, too) with his interesting explanations of the various sections of the orchestra, dwelling particularly on the strings. Erich Koker, talented young violinist, and member of the orchestra, played the famous Air for the G string. Other numbers included the Scherzo from the Tchaikowsky Fourth Symphony; Mignon Overture of Thomas; Entr'acte of Moussorgsky, and Wagner's Prelude to Die Meistersingers.

The Ralston Club, a men's choral organization of long standing in the city, was heard in an interesting concert on October 15, under the capable baton of Owen J. Williams. The Ralstons will be heard in several other concerts during the coming season.

October 12, at the Women's Century Club, the Washington Opera Company was heard in a number of selections from famous operas.

Another evidence of the activity of the Davenport-Engberg violin school, was the concert given on October 20 at the Metropolitan Theater. With a full symphony orchestra accompaniment, under her own direction, Mme. Engberg presented a large number of her artist-students in movements from the great concertos of violin literature. The program was a real achievement and was most enthusiastically received.

The Ladies' Musical Club opened its season of afternoon musicales on October 14 in the junior ballroom of the Olympic, with a program of piano and voice compositions.

The season of soiree musicales given annually at the Highlands was opened October 16 by a chamber music program. The Dvorak piano quintet and the Saint-Saëns septet were the featured numbers. Peter Meremblum, violin; Kolia Levenne, cello; E. Hellier Collins, viola; Walter Sundsten, violin; Joseph Impala, trumpet; R. Walster, contrabass, and John Hopper, pianist, were the musicians performing.

Three students of Paul Pierre McNeely were heard in piano recital at the McNeely studios, October 20. Gwendolyn Mines, Emelyne Baron and Frank Kane each played well. J. H.

CORNISH SCHOOL NOTES

Seattle, Wash. Nellie C. Cornish, director of the Cornish School of drama, music and dance, was hostess at the supper party in honor of Jacques Thibaud following his concert.

An interesting figure in Seattle's rapidly growing art colony is Franklin Riker, American tenor, late of New York and Philadelphia. He came to Seattle three years ago to join the faculty of the Cornish School, making a custom of returning to New York and Philadelphia each summer to hold master classes. It is interesting to note that this season one of his pupils from Buffalo has come to Seattle to continue her studies under him at the Cornish School during the winter. A pupil of Jean de Reszke, Fritz Otto, Jacques Stuckgold, Salvatore Cottone and other distinguished European masters, Mr. Riker is a valuable asset to the music world of the Northwest, and is frequently heard in concert, as well as in joint recital with Mrs. Riker (Lois Long).

An event of note was the formal opening of the Cornish Theater—with its remodelled stage, new lighting equipment and new decorations. On this same day Miss Cornish opened the 1929-30 Three Arts Series with

a talk on her European travels, Wandering Through Europe With a Motion Picture Camera. The remodelled stage combines the principles of a space, formal and plastic stage. A large forestage, a pent house on each side, inner proscenium, semi-permanent architectural beams, and pilons against a plaster sky constitute the complete setting. Inside this frame may be arranged at will a complete set of screens varying in height and size of sections to fill every need, a structural unit of four adjustable levels and a set of masses, blocks and steps. A new lighting equipment has been installed. New wine red curtains and hangings—with deep cream walls, form a pleasing color scheme.

Krueger Offers Varied Fare to Seattleites

Van Vliet Soloist

SEATTLE.—On October 26 the concert of the Seattle Symphony Orchestra under Karl Krueger, was the first of the series of popular concerts, known as the Auditorium Concert Series. Presented in the new and spacious Civic Auditorium it was the first of the third distinct series which the orchestra is giving this year. Popular in its offerings, as well as in its prices, the concert drew a large audience, one which expressed in unmistakable terms its appreciation of the splendid program.

Cornelius Van Vliet, Dutch cellist, was soloist, playing the Saint-Saëns A minor concerto. It is almost superfluous to mention Mr. Van Vliet's success, for he has been in Seattle before—and he won warm praise for his solos. He played this work with uncommon brilliancy, and was admirably supported in his orchestral accompaniment. After many recalls, Mr. Van Vliet responded with the Schumann Evening Song.

The concert was opened with Smetana's overture, The Bartered Bride, and from the very first tone the audience was enthusiastic. It was in the air, and must have inspired Conductor Krueger and the men of the orchestra, for they performed superbly. A notable performance was given to the Strauss tone poem, Death and Transfiguration.

A Glazounov arrangement of the Chopin F major Nocturne followed after the cello concerto, and the program was concluded with the humorous Midsommarvaka (based entirely on Scandinavian folk songs and dances) of Alfvén. The audience was insistent in its expressions of praise. J. H.

Madge Daniell Artists Doing Well

Ward Tollman, baritone, is engaged for the new production, Carry On, which opens on November 21 at the Imperial Theater. Eddie Pritchard, tenor, has one of the principal parts in Woolf Woolf, the new Demarest and Lohmann musical comedy, and Walter Turnbull, baritone, has been engaged for the third season as soloist at the Dutch Reformed Church at High Bridge.

Muriel McAfee, soprano, will be the regular soloist at St. James Episcopal Church, Elmhurst, L. I. Edwina Sievert, soprano, is a weekly feature over WAAT, the Jersey City station. Anne Pritchard, soprano and dancer, is featured in her act in vaudeville called Anne Pritchard and Boys. Daisy Brown, soprano, is with the Publix, appearing as a London Concert Hall Singer.

These are all products of the Madge Daniell studio and are taught stage deportment as well as singing. Miss Daniell believes in stage presence being as important as voice, and has had much success with her pupils holding prima donna parts in productions. She has placed several pupils on the stage direct from the studio, being their only teacher, and in a few months they have secured leading roles.

Anne Pritchard is one who is coming along rapidly as a singer. She has been studying for two years with Miss Daniell, having been only a skilled dancer previously.

Beatrice Harrison to Arrive Soon

Beatrice Harrison, well known British cellist, will arrive in the United States early in December for a concert tour that will include appearances in Boston, New York, Chicago, Evanston, Ill., Colorado Springs, Colo., Chambersburg and Bryn Mawr, Pa., the White House, Washington, D. C., and Milton, Mass. On December 29 she will broadcast as soloist on the Atwater-Kent Hour.

Miss Harrison, who has always been a favorite both here and abroad, recently completed an extensive concert tour on the Continent.

Philadelphia Civic Opera's School of Dance

The Philadelphia Civic School of Dance announces that it has openings in the ballet class for a few talented pupils. Classes are being formed in all kinds of dancing: Foundation Technic, Ballet, Musical Comedy, Character, Rhythmic, Expressive and Interpretive, Toe Dancing, Ballroom and Children's Classes.

SINGERS, MUSICIANS, SPEAKERS

Make phonograph records of your repertoire, on permanent and indestructible discs. Appointment not necessary.

Four sizes—\$1.00 to \$2.00
.50 a song extra if accompanist is desired

DOROTHY CARUSO RECORDING STUDIO
143 East 62nd Street, New York
Tel. REGent 5558

RUDOLF LARSEN

TEACHER OF VIOLIN
Assistant to PROF. LEOPOLD AUER for 8 years
14 Sterling Place, Brooklyn, N. Y. 828 Carnegie Hall, N. Y. C.
Telephone Bvins 1518

William S. BRADY

TEACHER OF SINGING
Studio: 137 West 86th St. New York
Tel. Schuyler 3580

DAISY ELGIN

SOPRANO
Mgt.: R. E. Johnston
1451 Broadway - New York

MUSICAL ADVISORY BUREAU

(Under the direction of MRS. PERCY PITT)
GROTHIAN HALL, 115 WIGMORE ST., LONDON, ENGLAND
Established to assist and to give unprejudiced and unbiased advice to artists and students in selecting teachers, arranging auditions and in helping in establishing careers in Europe.

JOHN HEATH

Pianist
Studio, 45ter rue des Arcades, PARIS, May until January
Villa Martine, Desulles sur Mer, France, January until May.

J. C. VAN HULSTEYN

VIOLINIST
Representative of the Ecole Normale de Musique, Paris
Examination and preparation. Authorized by Mr. Thiboud
to recommend selected students for his master class
Address: Care of PEARODY CONSERVATORY, Baltimore, Md.

MELANIE KURT

Former member of
METROPOLITAN OPERA COMPANY
Authorized Representative of
Lilli Lehmann Method
Berlin, Germany
W 50 Schaperstrasse 30

European Prestige for American Artists
Recitals, Orchestral engagements, Operatic performances booked through

OFFICE MONDIAL

FELIX DELGRANGE
American Dept. Immeuble Pleyel
252, Faubourg St. Honoré, Paris
Write for Booklet C containing all information

ISABEL MOLTER

American Soprano
Recitals—Oratorios
325 Central Ave., Wilmette, Ill.
Telephone Wilmette 1249

MARY LEWIS

Soprano
Metropolitan Opera Co.
Victor Records
Management: Metropolitan Musical Bureau
33 West 42nd Street, New York



Maestro ARTURO VITA

Voice Placement—Opera Coach
Studio 803-804, Carnegie Hall, New York
Tel. Circle 1350

Baltimore to Have an Orchestra of Negro Players

BALTIMORE.—Announcement of the formation of a symphony orchestra composed of negro players exclusively under municipal patronage has been received here with great interest. The Baltimore Symphony Orchestra, with nearly fifteen years of success behind it, was the first municipally endowed body of its kind, and the successful experiment has been the subject of much happy comment in musical circles throughout the country. During a number of changes in political administrations the cry of "hands off" as far as the orchestra was concerned has always proven effective. The founding of the negro symphony brings much of interest. There are a large number of excellent negro players in Baltimore, and from time to time there have been concerts by them. The backing of the city government should be productive of something worth while. Plans are afoot for rehearsals and serious work, but it is believed that a public performance will not be given until next season.

To the Russian Symphonic Choir fell the lot of presenting the first important concert of the season. This exceptional vocal organization, under the direction of Basile Kibalchich, lived up to the excellence of its previous appearances and enthused a very large audience. The concert was under the local management of William A. Albaugh.

The series of recitals at the Peabody Institute was inaugurated by the Roth String Quartet. This distinguished European organization made the same deep impression that they have made everywhere. Perfect unity of purpose beautiful tone and impeccable execution marked their playing.

The second recital in the Peabody series was offered by the English Singers, that distinctive body of vocalists whose work has delighted everywhere. One can hardly hope to hear a concert of more pleasant appeal.

PUBLICATIONS

(J. Fischer & Bro., New York)

Offering, a song by Walter Golde.—Walter Golde, renowned accompanist, when he turns his attention to composition does it exceedingly well. He has written less than he should have written, but perhaps one of the reasons for his slow creation is the exceedingly high ideal of perfection that he sets himself. This latest song of his, with words by Lawrence Housman, is equal to, and perhaps even superior to, his own best, which is saying much. The words are curious, mystical, mysterious, difficult to understand, impossible to describe in any simple, lucid phrase. At the same time these words give an intimation of emotion that evidently inspired Mr. Golde in the making of his curiously devised music, with its tense harmonic background. The sliding chromatics above a sustained pedal bass in double fifths and octaves with which the work opens, supporting a recitative for the voice, is one of the most striking things in chromatic music literature, and carries one naturally to the big, impassioned melody, with its rich, flowing accompaniment which follows. Needless to say, the voice part is exceedingly well written and effective. Mr. Golde is a past master in this regard, and has had an immense amount of experience with some of the world's greatest singers as both accompanist and coach.

In this review it may not be out of place to tell a pertinent tale. Mr. Golde wrote this song while spending his vacation last summer in England. Upon its completion he wrote to Frank Patterson the news of it, accompanied with a suggestion that Mr. Patterson get the words and make a setting, just for the fun of seeing what sort of musical interpretation he would make of the words. Mr. Patterson could not get hold of the words, and had to await Mr. Golde's return to obtain a copy of them. Upon which he in turn made a musical setting, as utterly different from the setting made by Mr. Golde as if it had been written to an entirely different poem. There has been a suggestion that the two settings some time be given side by side on the same program. Perhaps they will be.

Mr. Golde's song is dedicated to Richard Bonelli.

Twagwa, a romantic opera of American Indian life written by Emmanuel Wad, Danish composer and pianist, who has been living in Baltimore for many years and who during the greater part of that time, was a member of the Peabody Conservatory faculty, will be produced in the Royal Theater and Opera in Copenhagen. Announcement to this effect comes from George Hoeberg, conductor of the Royal Opera, it being understood the first performance will be given early next season. The work is highly praised, the subject matter being one that has interested Mr. Wad greatly ever since he came to this country.

The writer was one of a number of Baltimoreans who attended the opening concert at Constitution Hall, the new home of the D. A. R. in Washington. The superb auditorium, which seats over 4,000, and the opening concert was indeed a gala performance, under the direction of Mrs. Wilson-Greene. The program included Sophie Braslau, Anna Case, Efrem Zimbalist, Hans Barth and Cornelia Otis Skinner.

For a number of seasons now, the Maryland Casualty Company has conducted a series of recitals at its auditorium on Sunday afternoons, and these recitals have been, almost without exception, musically well worth while. This season they will be under the direction of H. S. Jefferson, and an interesting series has been arranged. The opening concert was given by John H. Eltermann, organist, assisted by St. Mark's choir and Viola Hewitt, soprano.

The opening meeting of the Baltimore Music Club was, as usual with this organization, one of especial interest, and presented Elsie Craft Hurley, soprano, Florence Frantz, pianist, and Howard Mitchell, cellist, national winners of the music contest sponsored by the National Federation of Music Clubs in Boston last spring. The Music Club, whose activities are directed entirely by women, has gained for itself an important place in the musical life of Baltimore.

Mrs. Virginia Powell Harriss, until recently music critic of The Sun, has entered the local managerial field. Mrs. Harriss proposes to offer a number of recitals by Baltimoreans, a field that has heretofore been practically neglected. Mrs. Harriss has been succeeded on the Sun by Mrs. Helen S. Taylor, daughter of the well-known and able music critic of the Evening Sun, W. F. Strehlau.

A wedding of interest to Baltimore's music colony was that of Elizabeth Sidney Beasley and James Wilkinson. Miss Beasley has been secretary to Fred Huber, he of the many musical jobs, for several years and Mr. Wilkinson is a young tenor, whose work is most promising. E. D.

(Henry Cowell, San Francisco, Cal.)

Studies in Black and White, for piano, by Nicolas Slonimsky.—Music similar to these has already been reviewed in the MUSICAL COURIER. Mr. Slonimsky apparently makes a specialty of writing music in which the right hand plays on the white keys only, the left hand on the black keys only. In these studies, as an introduction points out, only resonant intervals are found, except in the prelude and the fantasy where "dissonances are discreetly introduced." The idea of any living composer introducing dissonances "discreetly" is so novel and extraordinary that the MUSICAL COURIER must advise every reader to give these works an examination.

(Carl Fischer, Inc., New York)

Hebrew Melody, by Joseph Achron, vocal version for Nina Koschetz, poem by Marie Rap-hoph, text in English, German, Russian and Yiddish.—This is a deeply impressive piece of writing, the melody being full of pathos and the accompaniment vivid and forceful. It should interest every musician, and certainly every singer, whether professional or amateur, will be glad to have it in his or her library. The voice part has that florid character which is familiar in music of this Oriental type.

The Inimitable Lovers, a cantata for soprano and baritone soli and chorus of mixed voices, with piano or orchestral accompaniment. Poem by Alfred Noyes, music by Charles Vardell, Jr.—The choral writing in this work is extremely impressive, and the solo parts treated with consideration for the voices and extraordinary effectiveness. The composer has the gift of melody and is a skilful harmonist. The entire work is of moderate length, and its success may be anticipated.

U.S. TOUR 1929-30

CORNELIUS VAN VLIET

Management H.S. Pickernell

EDYTHE BROWNING

LOUISE BAVÈ

LYRIC COLORATURA

Address: CAPITOL THEATRE, 1639 BROADWAY, NEW YORK

KATHARINE IVES

CONCERT PIANIST

Season 1929-30 Now Booking

Management: Paul Berthoud,

119 West 57th St., New York. Tel: Circle 1006

HAROLD LAND

Baritone

CONCERT — ORATORIO
FESTIVAL

Address: The Harold Land Management
400 North Broadway, Yonkers, N. Y.

Wilson LAMB

BARITONE

TEACHER OF VOICE

Available for Concert, Recital and Oratorio
Studio: Metropolitan Building, Orange, N. J.
N. Y. Branch: 105 West 130th Street

Celebrated Spanish
Piano Virtuoso
Teacher of Many
Famous Pianists

19 West 85th Street,
New York
Telephones: Eadiott 2084, or
Susquehanna 4500

ALBERTO JONÁS

FREDERICK

SCHLIEDER

Creative Musical Thinking

Taught through Improvisation, Meaning Lawful,
not Haphazard, Musical Self-Expression

Studio: 27 West 72nd St., New York

Tel. Trafalgar 4200



DOROTHY BACON

Contralto

OPERA — CONCERT — RECITAL

Season 1929-30 Now Booking

Mgt.: Dorothy Bacon, 105 W. 73rd Street, New York

Telephone: Trafalgar 6991

PROSCHOWSKI SCHOOL
OF SINGING



Reopens September 3rd

74 Riverside Drive, New York

Telephone Endicott 0139

For Information Call
Secretary

U.S. TOUR 1929-30

CORNELIUS VAN VLIET

Management H.S. Pickernell

NOW BOOKING

CELLO VIRTUOSO

119 West 57 Street, New York

ROSATI

GIGLI'S

Only Teacher

Vocal Studio: 24 West 59th St., New York City

Circular Mailed on Request

Phone Plaza 2875

WHERE THEY ARE TO BE

[From time to time during the season this department will be published for the information of MUSICAL COURIER readers and as a guide to managers so that in cases of emergency they can know the whereabouts of artists, and as a result arrange more readily for last minute engagements. This department does not attempt to give a complete list of the engagements of the various artists, but simply is an index of the dates available at the time of publication.—The Editor.]

- Alsen, Elsa**
Nov. 21, New York, N. Y.
- Althouse, Paul**
Nov. 17, New York, N. Y.
Dec. 2, Saratoga, N. Y.
Dec. 4, Middlebury, Vt.
Dec. 5, Burlington, Vt.
Dec. 9, Pittsfield, Mass.
Dec. 12, Philadelphia, Pa.
Dec. 27, New York, N. Y.
- Amadio, John**
Nov. 24, Philadelphia, Pa.
Jan. 9, Ithaca, N. Y.
- Austral, Florence**
Nov. 17, Boston, Mass.
Nov. 24, Philadelphia, Pa.
Dec. 1, Pittsburgh, Pa.
Dec. 12, Philadelphia, Pa.
Dec. 17, Buffalo, N. Y.
Dec. 20-21, St. Louis, Mo.
Jan. 2, Philadelphia, Pa.
Jan. 6, New York, N. Y.
Jan. 8, Ottawa, Can.
Jan. 9, Ithaca, N. Y.
Jan. 16, Philadelphia, Pa.
- Baer, Frederic**
Nov. 18, Frankfurt, Ky.
Nov. 20, Athens, Tenn.
Nov. 26, Pittsburgh, Pa.
Dec. 15, Hartford, Conn.
- Baird, Martha**
Nov. 21, New York, N. Y.
Dec. 3, Madison, Wis.
Dec. 15, Chicago, Ill.
- Barrere Little Symphony**
Nov. 16, Peoria, Ill.
Nov. 18, Indianapolis, Ind.
Nov. 19, Grand Rapids, Mich.
Nov. 23, Cedar Rapids, Ia.
Nov. 21, Chicago, Ill.
Nov. 22, Hastings, Neb.
Nov. 25, Ann Arbor, Mich.
Dec. 9, Watertown, N. Y.
Jan. 6, Jacksonville, Fla.
Jan. 13, Shreveport, La.
Jan. 26, Norfolk, Va.
Feb. 4, Charlottesville, Va.
Feb. 11, Oberlin, Ohio
Feb. 12, Madison, Wis.
Feb. 14, Duluth, Minn.
Feb. 17, Denver, Colo.
Feb. 18, Lincoln, Neb.
April 1, Oneonta, N. Y.
April 7, Sharon, Pa.
April 8, Milburn, N. J.
April 10, Troy, N. Y.
April 11, Cooperstown, N. Y.
- Bonelli, Richard**
Dec. 12, Lincoln, Neb.
Feb. 2, Toronto, Can.
Feb. 4, New York, N. Y.
- Brailowsky, Alexander**
Jan. 10, Guelph, Ont.
Jan. 24, Baltimore, Md.
Feb. 6, 7, 9, New York, N. Y.
March 25, Detroit, Mich.
March 31, Winnipeg, Can.
April 4-5, Cincinnati, Ohio
April 7, Lynchburg, Va.
- Braslow, Sophie**
Nov. 19-20, Charleston, Ill.
Nov. 25, Quincy, Mass.
Nov. 29-30, Philadelphia, Pa.
Dec. 29, Toronto, Can.
Feb. 28, Ottawa, Can.
March 7, La Grange, Ga.
March 10, Jacksonville, Fla.
- Breton, Ruth**
Nov. 18, Nashville, Tenn.
Nov. 29, Baltimore, Md.
Dec. 3, Sewickley, Pa.
Dec. 3, Beaver Falls, Pa.
Dec. 5, Chambersburg, Pa.
Jan. 31, Summit, N. J.
Feb. 13, Scranton, Pa.
Feb. 21, Sweet Briar, Pa.
Feb. 27, Wilmington, Del.
March 25, Buffalo, N. Y.
- Burke, Hilda**
Dec. 20, Indianapolis, Ind.
Jan. 14, Springfield, Ill.
Feb. 1, Baltimore, Md.
- Cortez, Leonora**
Dec. 8, New York, N. Y.
April 8, Pittsburgh, Pa.
- Covello, Marguerite**
Nov. 17, Providence, R. I.
- Crooks, Richard**
Nov. 29-30, Dec. 2, Philadelphia, Pa.
Dec. 2, Philadelphia, Pa.
Dec. 5, Jackson, Miss.
Dec. 12, New York, N. Y.
Dec. 15, Toronto, Can.
Dec. 16, Syracuse, N. Y.
Dec. 17, New York, N. Y.
Dec. 18, Washington, D. C.
- D'Alvarez, Marguerite**
Nov. 22, Boston, Mass.
- D'Aranyi, Yelley**
Jan. 10-11, St. Louis, Mo.
Jan. 15, Columbia, Mo.
Jan. 24, Groton, Mass.
Jan. 26, New York, N. Y.
Feb. 12, Clinton, N. Y.
Feb. 17, Palm Beach, Fla.
Feb. 18, Miami, Fla.
Feb. 23, Toronto, Can.
March 1-2, Boston, Mass.
- Deegan, Mabel**
Nov. 24, Meriden, Conn.
Dec. 2, New Haven, Conn.
Dec. 2, Newark, N. J.
Dec. 6, Ridgewood, N. J.
Jan. 14, Nutley, N. J.
- De Donath, Jenio**
Nov. 16, Philadelphia, Pa.
Nov. 18, Malvern, Pa.
Nov. 19, Jenkintown, Pa.
Nov. 20, Oak Lane, Pa.
Nov. 24, Princeton, N. J.
Nov. 27, New Hope, Pa.
Nov. 29, Johnstown, Pa.
Nov. 30, Altoona, Pa.
Dec. 2, Reading, Pa.
- Dec. 4, 8, Philadelphia, Pa.**
Dec. 10, Chester, Pa.
Dec. 11, Conahocken, Pa.
Dec. 12, Newark, Del.
Dec. 13, Wyncote, Pa.
Dec. 15, Philadelphia, Pa.
Dec. 15, Lansdowne, Pa.
Dec. 18, Philadelphia, Pa.
Dec. 20, Woodstown, N. J.
Jan. 5, Philadelphia, Pa.
Jan. 7, Haddonfield, N. J.
Jan. 9, 12, 14, Philadelphia, Pa.
Jan. 20, Salem, N. J.
Jan. 26, Philadelphia, Pa.
Jan. 27, Lindenwood, N. J.
Jan. 27, Philadelphia, Pa.
Feb. 1, George, Pa.
Feb. 4, Phoenixville, Pa.
Feb. 9, Philadelphia, Pa.
Feb. 18, Bywood, Pa.
Feb. 19, Alden, Pa.
Mar. 4, Bala-Cynwyd, Pa.
Mar. 9, Philadelphia, Pa.
Mar. 11, Swarthmore, Pa.
Mar. 15, Merchantville, N. J.
Mar. 16, Woodbury, N. J.
Mar. 28, Ambler, Pa.
Apr. 6, Philadelphia, Pa.
- Detroit Symphony Orchestra**
March 10, Ann Arbor, Mich.
- Dilling, Mildred**
Dec. 15, Norwalk, Conn.
Dec. 18, Wilmington, Del.
- English Singers**
Nov. 19, Ann Arbor, Mich.
- Fox, Ethel**
Nov. 26, Pittsburgh, Pa.
Dec. 5, State College, Pa.
Dec. 9, Hudson, N. Y.
- Fox, Felix**
Nov. 17, Exeter, N. H.
Nov. 23, Boston, Mass.
Dec. 7, Exeter, N. H.
Jan. 11, Rye Beach, N. H.
Jan. 14, Andover, Mass.
Jan. 16, Middlebury, Conn.
Jan. 12, Exeter, N. H.
Jan. 15, Boston, Mass.
- Friedberg, Carl**
Nov. 16, New York, N. Y.
Nov. 24, Chicago, Ill.
Nov. 30, Boston, Mass.
- Gabrilowitsch, Ossip**
March 10, Ann Arbor, Mich.
- Ganz, Rudolph**
Nov. 16, Chicago, Ill.
- Given, Thelma**
Nov. 25, Boston, Mass.
- Gould, Herbert**
Dec. 2, 9, 13, Philadelphia, Pa.
April 3, Philadelphia, Pa.
Nov. 21, 29, 30, Dec. 2, Jan. 9, Feb. 13, April 3, Philadelphia, Pa.
- Grandjany, Marcel**
Nov. 19, Boston, Mass.
- Hackett, Arthur**
May 5, Murray, Ky.
- Hart House String Quartet**
Nov. 19-20, Ottawa, Can.
Nov. 21, Peterboro, Ont.
Nov. 22-23, Toronto, Can.
Nov. 25, Scranton, Pa.
Nov. 27, New York, N. Y.
Dec. 8, Toronto, Can.
Dec. 10, Stratford, Ont.
Dec. 12, St. Thomas
Dec. 13-14, Toronto, Can.
Jan. 4, Toronto, Can.
Jan. 9, Moncton, N. B.
Jan. 10, Sackville, N. B.
Jan. 11, Rothesay, N. B.
Jan. 13, St. John, N. B.
Jan. 14, Weymouth, N. S.
Jan. 15, Halifax, N. S.
Jan. 16, Truro, N. S.
Jan. 17, Moncton
Jan. 21, Ottawa, Can.
Jan. 22, Montreal, Can.
Jan. 23, Kingston
Jan. 24, Whitley
Jan. 29-30, Toronto, Can.
- Heifetz, Jascha**
Jan. 16, Ann Arbor, Mich.
- Hess, Myra**
Jan. 8, New York, N. Y.
Jan. 11, Boston, Mass.
Jan. 13, Northampton, Mass.
Jan. 14, Syracuse, N. Y.
Jan. 15, New York, N. Y.
Jan. 16, Harrisburg, Pa.
Jan. 20, York, Pa.
Jan. 22, Washington, D. C.
Jan. 26, Indianapolis, Ind.
Jan. 28, Chicago, Ill.
Feb. 2, New York, N. Y.
Feb. 3, Hartford, Conn.
Feb. 6, Kansas City, Mo.
Feb. 9, Chicago, Ill.
Feb. 13-14, Detroit, Mich.
Feb. 17, Palm Beach, Fla.
Feb. 21-22, Boston, Mass.
Feb. 24, Ithaca, N. Y.
March 3, Portland, Ore.
March 4, Seattle, Wash.
March 7-9, San Francisco, Calif.
March 10-11, Los Angeles, Calif.
March 13, Berkeley, Calif.
March 14, Oakland, Calif.
March 17, San Diego, Calif.
March 20, Phoenix, Ariz.
March 28, Rochester, Minn.
April 5, Boston, Mass.
April 9, Poughkeepsie, N. Y.
April 11, Middlebury, Vt.
- Horowitz, Vladimir**
Nov. 18, Canton, Ohio
Nov. 20, Fort Wayne, Ind.
Nov. 21-22, Detroit, Mich.
Nov. 24, Chicago, Ill.
Nov. 27, Omaha, Neb.
Nov. 29, Denver, Colo.
Nov. 31, Ann Arbor, Mich.
Dec. 14, Carmel, Calif.
Dec. 16, Riverside, Calif.
Dec. 17, Pasadena, Calif.
- Jan. 2-3, Los Angeles, Calif.**
Jan. 7, Santa Barbara, Calif.
Jan. 14, New Orleans, La.
Jan. 21, Lincoln, Neb.
Jan. 23, Warrensburg, Mo.
Jan. 24, St. Louis, Mo.
Jan. 26, Milwaukee, Wis.
Jan. 27-28, Peoria, Ill.
Jan. 30, Cleveland, Ohio
Jan. 31, Ann Arbor, Mich.
Feb. 1, Cleveland, Ohio
Feb. 5, Lansing, Mich.
Feb. 7, Grand Rapids, Mich.
Feb. 9, Chicago, Ill.
Feb. 11, Kansas City, Mo.
Feb. 12, Lawrence, Kans.
Feb. 17, Detroit, Mich.
Feb. 18, Cincinnati, Ohio
Feb. 21-22, Philadelphia, Pa.
Feb. 24, New York, N. Y.
Feb. 28, Montclair, N. J.
March 1, Baltimore, Md.
March 6, Troy, N. Y.
March 7, Haddonfield, N. J.
March 8, New York, N. Y.
March 9, Boston, Mass.
March 11, Poughkeepsie, N. Y.
March 13, Montreal, Can.
March 14, Toronto, Can.
March 16, Pittsburgh, Pa.
March 18, Oberlin, Ohio
March 19, Dayton, Ohio
March 21, Columbus, Ohio
March 23, Indianapolis, Ind.
March 24, Winnetka, Ill.
March 25, Madison, Wis.
March 27, Janesville, Wis.
March 28, Rockford, Ill.
April 3-4, Minneapolis, Minn.
April 5, Appleton, Wis.
April 7, Urbana, Ill.
April 8, Chicago, Ill.
April 10, Evansville, Ind.
April 11-12, Chicago, Ill.
- Jagel, Frederick**
Feb. 2, New York, N. Y.
- Jones, Alton**
Nov. 20, Brooklyn, N. Y.
Nov. 26, Pittsburgh, Pa.
- Jurbi, Jose**
Nov. 16, Cincinnati, Ohio
Nov. 18, Spartanburg, S. C.
Nov. 26, Atlantic City, N. J.
Dec. 2, Boston, Mass.
Dec. 5, 6, 8, New York, N. Y.
Dec. 12, Wellesley, Mass.
Dec. 19, Richmond, Va.
Dec. 26, Chicago, Ill.
Jan. 5, 8, New York, N. Y.
Jan. 10-11, Chicago, Ill.
- Kreutzberg and Georgi**
Dec. 3, Boston, Mass.
Jan. 3, Milwaukee, Wis.
- Kedroff Quartet**
Nov. 17, Duluth, Minn.
Nov. 19, St. Paul, Minn.
Nov. 22, Naperville, Ill.
Nov. 29, Warren, Pa.
Dec. 6, Aurora, N. Y.
Dec. 11, Potsdam, N. Y.
Dec. 13, Albany, N. Y.
Dec. 20, Ottawa, Ont.
Dec. 22, Toronto, Ont.
Jan. 7, Westfield, N. J.
Jan. 9, Princeton, N. J.
Jan. 11, Boston, Mass.
Jan. 13, Newark, N. J.
Jan. 14, New York, N. Y.
Jan. 15, Albany, N. Y.
Jan. 17, 20, Chicago, Ill.
Jan. 25, Oxford, Ohio
Feb. 1, Rock Hill, S. C.
Feb. 3, Durham, N. C.
Feb. 5, Greencastle, Ind.
Feb. 6, Lafayette, Ind.
Feb. 9, Chicago, Ill.
Feb. 10, Toledo, Ohio
Feb. 11, Cleveland, Ohio
Feb. 12, Painesville, Ohio
Feb. 15, Buffalo, N. Y.
Feb. 16, LaGrange, Ill.
Feb. 19, St. Louis, Mo.
Feb. 23, Omaha, Neb.
Feb. 24, Denver, Colo.
Feb. 25, Col. Springs, Colo.
Feb. 26, Pueblo, Colo.
Feb. 27, Boulder, Colo.
March 1, Casper, Wyo.
March 3, Missoula, Mont.
March 10, Palo Alto, Cal.
March 12, San Francisco
March 14, Los Angeles, Cal.
March 17, Pasadena, Cal.
March 25, San Francisco
April 2, Des Moines, Ia.
April 6, Buffalo, N. Y.
April 11, Swarthmore, Pa.
April 24, Middlebury, Conn.
- Kindler, Hans**
Jan. 17, Pittsburgh, Pa.
Jan. 21, Chambersburg, Pa.
Jan. 23, Beaver Falls, Pa.
Jan. 29, Ogontz, Pa.
Jan. 31, Philadelphia, Pa.
Feb. 1, 3, Philadelphia, Pa.
Feb. 5, New York, N. Y.
Feb. 7, Washington, D. C.
Feb. 13, West Chester, Pa.
Feb. 16, Toronto, Can.
Feb. 23, New York, N. Y.
March 13, Wellesley, Mass.
- La Argentina**
Nov. 16, New York, N. Y.
Nov. 18, Baltimore, Md.
Nov. 19, Washington, D. C.
Nov. 20, Brooklyn, N. Y.
Nov. 23, Boston, Mass.
Nov. 25, Manchester, N. H.
Nov. 28, Pittsburgh, Pa.
Nov. 29, Columbus, Ohio
Dec. 1, Chicago, Ill.
Dec. 4, Minneapolis, Minn.
Dec. 7, Milwaukee, Wis.
Dec. 9, Kansas City, Mo.
Dec. 10, St. Louis, Mo.
Dec. 19, 21, New York, N. Y.
Dec. 27, Denver, Colo.
Jan. 3, Pasadena, Cal.
Jan. 7, San Diego, Cal.
Jan. 9, 11, Los Angeles, Cal.
Jan. 14, San Francisco, Cal.
Jan. 17, Oakland, Cal.
Jan. 19, San Francisco, Cal.
Jan. 26, Chicago, Ill.
Jan. 27, Indianapolis, Ind.
- Land, Harold**
Nov. 19, Amsterdam, N. Y.
Nov. 24, Dec. 2, New York, N. Y.
Dec. 4, Hoboken, N. J.
Dec. 29, Jamaica, N. Y.
- Lawrence, Lucile**
Jan. 4, Feb. 17, New York, N. Y.
March 3, Boston, Mass.
- Lent, Sylvia**
Dec. 8, New Haven, Conn.
Jan. 21, Altoona, Pa.
Feb. 4, Paterson, N. J.
Feb. 11, Maplewood, N. J.
- Leslie, Grace**
Dec. 3, Webster, Mass.
Dec. 27, Pittsburgh, Pa.
Dec. 28, Philadelphia, Pa.
- Lester Concert Ensemble**
Nov. 17, Philadelphia, Pa.
Nov. 18, Malvern, Pa.
Nov. 19, Jenkintown, Pa.
Nov. 20, Oak Lane, Pa.
Nov. 24, Princeton, N. J.
Nov. 27, New Hope, Pa.
Nov. 29, Johnstown, Pa.
Nov. 30, Altoona, Pa.
- Lerch, Louise**
Jan. 5, 12, Feb. 2, New York, N. Y.
- Lhevinne, Josef**
Nov. 17, Norwalk, Conn.
Dec. 1, Toronto, Can.
Dec. 4, Cleveland, Ohio
Dec. 10, Oberlin, Ohio
Dec. 12, Bridgeport, Conn.
Jan. 7-8, Charleston, Ill.
Jan. 14, Sioux Falls, S. D.
Jan. 16, E. Lansing, Mich.
Feb. 18, Jacksonville, Fla.
Feb. 20, Atlanta, Ga.
March 4, Tacoma, Wash.
March 13, 14, Los Angeles, Calif.
April 6, Philadelphia, Pa.
- Lhevinne, Rosina**
Nov. 17, Norwalk, Conn.
April 6, Philadelphia, Pa.
- London String Quartet**
Nov. 17, Philadelphia, Pa.
Nov. 19, Madison, Wis.
Nov. 21, Kenosha, Wis.
Nov. 24, Chicago, Ill.
Dec. 2, Nashville, Tenn.
Dec. 4, Gulfport, Miss.
Dec. 9, Spartanburg, S. C.
Jan. 5, Philadelphia, Pa.
Jan. 8, New Brunswick, N. J.
Jan. 9, Utica, N. Y.
Jan. 13, Cleveland, Ohio
Jan. 14, Oberlin, Ohio
Jan. 17, Grand Rapids, Mich.
Jan. 19, Chicago, Ill.
Jan. 20, Cleveland, Ohio
Jan. 21, Columbus, Ohio
Jan. 24, Duluth, Minn.
Jan. 25, Toronto, Can.
Jan. 28, Rochester, N. Y.
Jan. 30, Des Moines, Ia.
Feb. 3, Oklahoma City, Okla.
Feb. 4, Corsicana, Texas
Feb. 5, Waco, Texas
Feb. 10, Tucson, Ariz.
Feb. 11, 13, 20, 22, Pasadena, Calif.
Feb. 14, Long Beach, Calif.
Feb. 15, Santa Barbara, Calif.
Feb. 24, Riverside, Calif.
Feb. 25, Fresno, Calif.
Feb. 26, San Francisco, Calif.
March 3, Provo, Utah
March 7, Denver, Colo.
March 9, Chicago, Ill.
March 12, Lancaster, Pa.
March 14, Baltimore, Md.
March 15, 16, 22, 23, Boston, Mass.
April 5-6, 12-13, Boston, Mass.
April 9, Wilmington, Del.
April 10, Princeton, N. J.
- Low, Rosa**
Nov. 20, Boston, Mass.
Dec. 4, New York, N. Y.
- Luboschutz, Lea**
Jan. 12, Toronto, Can.
Jan. 14, Cincinnati, Ohio
- Macmillen, Francis**
Feb. 3, Spartanburg, S. C.
Feb. 6, Greenville, S. C.
March 13, Omaha, Neb.
- Maier, Guy**
Nov. 17, Boston, Mass.
- Martinelli, Giovanni**
Feb. 18, New York, N. Y.
Feb. 20, Quincy, Ill.
Feb. 23, Indianapolis, Ind.
Feb. 27, Norfolk, Va.
March 9, Hartford, Conn.
March 13, New Orleans, La.
March 17, Tucson, Ariz.
March 20, Pasadena, Calif.
March 24, Santa Barbara, Calif.
March 31, San Jose, Calif.
April 3, Seattle, Wash.
April 8, Altoona, Pa.
April 10, Schenectady, N. Y.
- Meisle, Kathryn**
Nov. 18, Houston, Texas
Nov. 21, Wichita, Kan.
Nov. 22, Independence, Kan.
Nov. 25, E. Lansing, Mich.
Nov. 26, St. Mary-of-the-Woods, Ind.
Dec. 3, East Orange, N. J.
Dec. 8, New York, N. Y.
Jan. 3, Baltimore, Md.
Jan. 21, Philadelphia, Pa.
Jan. 22, Providence, R. I.
Jan. 24, Montclair, N. J.
Feb. 10, Sewickley, Pa.
March 3, Winnipeg, Can.
March 7, Tulsa, Okla.
March 17, Williamsport, Pa.
April 1, Oneonta, N. Y.
April 28, Indianapolis, Ind.
- Melius, Luella**
Nov. 17, Toronto, Can.
- Milstein, Nathan**
Nov. 25, New York, N. Y.
Nov. 29-30, St. Louis, Mo.
Dec. 6-7, Philadelphia, Pa.
Dec. 8, Pittsburgh, Pa.
Dec. 9, Toronto, Can.
Dec. 11, Grinnell, Ia.
Dec. 13, Missoula, Mont.
Dec. 19-20, Los Angeles, Calif.
Dec. 21, Fresno, Cal.
Jan. 17, Dayton, Ohio
Jan. 21, Montreal, Can.
Jan. 23, 24, 26, New York, N. Y.
- Miller, Marie**
Dec. 8, New York, N. Y.
Feb. 11, Groton, Mass.
March 9, Toronto, Can.
- Mock, Alice**
Nov. 19, Minneapolis, Minn.
Dec. 13, Rockford, Ill.
- Moore, Grace**
Nov. 21, Knoxville, Tenn.
- Morgan, George**
Nov. 17, 27, New York, N. Y.
Dec. 3, Saginaw, Mich.
Dec. 5, Grand Rapids, Mich.
Dec. 18, Montclair, N. J.
- Morgana, Nina**
Feb. 3, Palm Beach, Fla.
- Morton, Rachel**
Dec. 3, Newburyport, Mass.
Dec. 5, Chicago, Ill.
- Mount, Mary Miller**
Nov. 17, Philadelphia, Pa.
Nov. 18, Malvern, Pa.
Nov. 19, Jenkintown, Pa.
Nov. 20, Oak Lane, Pa.
Nov. 24, Princeton, N. J.
Nov. 27, New Hope, Pa.
Nov. 29, Johnstown, Pa.
Nov. 30, Altoona, Pa.
Dec. 2, Reading, Pa.
Dec. 4, 8, Philadelphia, Pa.
Dec. 10, Chester, Pa.
Dec. 11, Conshohocken, Pa.
Dec. 12, Newark, N. J.
Dec. 13, Wyncote, Pa.
Dec. 15-16, Philadelphia, Pa.
Dec. 17, Lansdowne, Pa.
Dec. 18, Philadelphia, Pa.
Dec. 20, Woodstown, N. J.
Jan. 5, Philadelphia, Pa.
Jan. 7, Haddonfield, N. J.
Jan. 9, 12, 14, Philadelphia, Pa.
Jan. 20, Salem, N. J.
Jan. 26, Philadelphia, Pa.
Jan. 27, Lindenwood, N. J.
Feb. 1, George, Pa.
Feb. 4, Phoenixville, Pa.
Feb. 9, Philadelphia, Pa.
Feb. 11, Alden, Pa.
Feb. 18, Bywood, Pa.
Feb. 19, Alden, Pa.
March 4, Bala-Cynwyd, Pa.
March 9, Philadelphia, Pa.
March 11, Swarthmore, Pa.
March 15, Merchantville, N. J.
March 16, Woodbury, N. J.
March 28, Ambler, Pa.
April 6, Philadelphia, Pa.
- Munz, Mieczyslaw**
Nov. 26, 29, San Antonio, Texas
- Musical Art Quartet**
Nov. 20, Jan. 15 and March 12, Boston, Mass.
- Muzio, Claudia**
Dec. 10, Ann Arbor, Mich.
- Nash, Frances**
Nov. 17, Milan, Italy
Nov. 21, Rome, Italy
Dec. 2, Budapest, Austria
Dec. 4, Prague, Czechoslovakia
Dec. 7, Munich, Germany
Dec. 14, Hamburg, Germany
Dec. 17, 20, Vienna, Austria
March 17, Paris, France
April 3, Berlin, Germany
- Neve, Rita**
Nov. 26, Boston, Mass.
- New York String Quartet**
Nov. 17, New York, N. Y.
Nov. 21, Germantown, Pa.
Dec. 2, 15, 17, 21, 29, New York, N. Y.
Jan. 10, Wilmington, N. C.
Jan. 19, New York, N. Y.
Jan. 22-Feb. 7, Palm Beach, Fla.
Feb. 8, Columbus, Ga.
Feb. 11, Shreveport, La.
Feb. 16-17, New York, N. Y.
Feb. 21, Ann Arbor, Mich.
March 4, State College, Pa.
March 10, White Plains, N. Y.
March 11-12, Hartford, Conn.
March 16, New York, N. Y.
March 18, Canton, Ohio
March 24, Huron, S. D.
March 25, Omaha, Neb.
April 3, Fredonia, N. Y.
- O'Hara, Geoffrey**
Nov. 23, Deerfield, Mass.
Nov. 26, Amityville, N. Y.
Nov. 27, Mamaroneck, N. Y.
Nov. 29, Washington, D. C.
Dec. 1-2, Toronto, Can.
Dec. 3, Buffalo, N. Y.
Dec. 6, Washington, D. C.
Dec. 12, Pt. Huron, Mich.
Dec. 13, Rochester, N. Y.
Dec. 14, Chicago, Ill.
Jan. 3, Maplewood, N. J.
Jan. 6, Detroit, Mich.
Jan. 7, Newark, N. J.
Jan. 31, Philadelphia, Pa.
Feb. 18, New York, N. Y.
March 4, Haddonfield, N. J.
March 17, Richmond, Va.
March 31, Philadelphia, Pa.
- Olshewski, Marie**
Nov. 25, Indianapolis, Ind.
Nov. 29, Cincinnati, Ohio
Dec. 11, Washington, D. C.
Jan. 14, Fort Wayne, Ind.
Feb. 17, Richmond, Va.
April 13, New York, N. Y.

Pattison, Lee
Nov. 17, Boston, Mass.

Patton, Fred
Nov. 21, 29, 30, Philadelphia, Pa.
Dec. 12-13, New York, N. Y.
Dec. 4, Philadelphia, Pa.
Dec. 4, 11-13, 18, New York, N. Y.
Dec. 19, Windsor, Ont.
Dec. 25, New York, N. Y.

Philadelphia Simfonietta
Nov. 20, Philadelphia, Pa.
Dec. 3, New York, N. Y.
Dec. 10, New York, N. Y.
Jan. 8, 26, Philadelphia, Pa.
Jan. 12, Philadelphia, Pa.
Jan. 27, Harrisburg, Pa.
Feb. 10, Foughkeepsie, N. Y.
March 11, New York, N. Y.
March 18, Scranton, Pa.
March 25, Boston, Mass.
March 26, April 26, Philadelphia, Pa.

Piatigorsky, Gregor
Nov. 22-23, Chicago, Ill.
Nov. 25, Lincoln, Neb.
Nov. 26, Chicago, Ill.
Dec. 5-6, Los Angeles, Calif.
Dec. 26, 27, 29, New York, N. Y.
Jan. 3-4, Peoria, Ill.
Jan. 8, Winnipeg, Can.
Jan. 12, Indianapolis, Ind.
Jan. 14, Omaha, Neb.
Jan. 17, Grinnell, Ia.
Jan. 18, St. Louis, Mo.
Jan. 21, Winnetka, Ill.
Jan. 22, New York, N. Y.

Pletts, Winifred
Nov. 17, Brooklyn, N. Y.
Dec. 1, Scranton, Pa.

Reimers, Paul
Nov. 27, New York, N. Y.

Reuter, Rudolph
Jan. 24, Ottawa, Ill.
March 12, Cincinnati, Ohio

Richards, Lewis
Nov. 19, Flint, Mich.
Dec. 22, New York, N. Y.

Rose, Dora
Nov. 17, New York, N. Y.
Nov. 26, Mount Vernon, N. Y.
Dec. 10, Newark, N. J.
Jan. 7, New Rochelle, N. Y.
Jan. 22, Brooklyn, N. Y.
Feb. 4, Norwalk, Conn.
March 11, Jersey City, N. J.

Ruth St. Denis-Ted Shawn
Nov. 16, Kansas City, Mo.
Nov. 18, Hastings, Neb.
Nov. 19, Omaha, Neb.

Salzedo, Carlos
Jan. 18-19, St. Louis, Mo.
Feb. 16-17, New York, N. Y.
March 3, Boston, Mass.

Salzedo Harp Ensemble
Dec. 3, Canton, Ohio
Dec. 5-6, Urbana, Ill.
Dec. 9, New Orleans, La.
Dec. 28, New York, N. Y.

Samoiloff, Della
Nov. 18, Chester, Pa.

Schelling, Ernest
Jan. 4, 18, Feb. 15 and March 1, Boston, Mass.

Shaffner, Ruth
Nov. 16, Dec. 3, New York, N. Y.
Dec. 12, Rockhill, S. C.
Dec. 27, Pittsburgh, Pa.

Shelton, Edgar
Nov. 22, St. Louis, Mo.

Shuchari, Sadah
Nov. 28-29, Detroit, Mich.
Dec. 3, Toronto, Can.
Jan. 24, 26, Denver, Colo.

Sheridan, Frank
Nov. 17, Pisa, Italy

Shumsky, Oskar
March 8, New York, N. Y.

Simonds, Bruce
Nov. 18, Boston, Mass.
Nov. 22, Briarcliff, N. Y.
Nov. 23, Pottstown, Pa.
Nov. 30, Dec. 2, Jan. 10, New York, N. Y.
Jan. 11, Lakeville, Conn.

Jan. 23, New Haven, Conn.
Jan. 29, Waterbury, Conn.
Jan. 31, Dobbs Ferry, N. Y.
Feb. 6, Albany, N. Y.
Feb. 10, New York, N. Y.
Feb. 16, New Haven, Conn.
Feb. 25, Waterbury, Conn.
March 11, New Haven, Conn.
March 18, Greenfield, Mass.

Smallman A Cappella Choir
Nov. 20, Beaver Falls, Pa.
Nov. 21, Bowling Green, Ohio
Nov. 26, Oberlin, Ohio
Nov. 28, Bowling Green, Ky.
Nov. 29, Murray, Ky.
Nov. 30, Lafayette, Ind.
Dec. 2, Winnetka, Ill.
Dec. 3, Grand Rapids, Mich.
Dec. 5, Fort Wayne, Ind.
Dec. 6, Evansville, Ind.
Dec. 9, Bloomington, Ill.
Dec. 10, Quincy, Ill.
Dec. 16, Lincoln, Neb.
Dec. 17, Hastings, Neb.
Dec. 18, Denver, Colo.
Dec. 19, Pueblo, Colo.
Feb. 20, Bellingham, Wash.
Feb. 22, Tacoma, Wash.
Feb. 28, San Jose, Calif.
March 1, Carmel, Calif.

Smith, Ethelynde
Dec. 5, Manassas, Va.
Dec. 10, Asheville, N. C.

Spalding, Albert
Nov. 18, Kiel, Germany
Nov. 22, Paris, France
Nov. 26-27, Vienna, Austria
Nov. 29, Berlin, Germany
Nov. 30, Munich, Germany
Dec. 2, Vienna, Austria
Dec. 4, Budapest, Hungary
Dec. 6, Vienna, Austria
Dec. 8, Milan, Italy
Dec. 10, Nice, France
Dec. 11, 13, Monte Carlo, Switzerland
Dec. 14-15, Paris, France
Dec. 18, Groningen, Holland
Dec. 19, Breda, Holland
Dec. 20, Rotterdam, Holland
Dec. 23, Bologna, Italy
Dec. 27, Rome, Italy
Dec. 28, Florence, Italy
Jan. 2, Siena, Italy
Jan. 7, Budapest, Hungary
Jan. 7, Genoa, Italy

Jan. 8, Milan, Italy
Jan. 10, 12, Frankfurt, Germany
Jan. 21, East Orange, N. J.
Jan. 22, Auburn, N. Y.
Jan. 24, Irvington, N. J.
Jan. 26, New York, N. Y.
Jan. 27, Wilmington, Del.
Jan. 28, Elizabeth, N. J.
Jan. 30, State College, Pa.
Feb. 3, Independence, Kan.
Feb. 4, Dallas, Texas
Feb. 5, Houston, Texas
Feb. 6, Beaumont, Texas
Feb. 7, Columbus, Miss.
Feb. 11, Nashville, Tenn.
Feb. 16, New York, N. Y.
Feb. 18, Sharon, Pa.
Feb. 19, Brooklyn, N. Y.
Feb. 20, 21, New York, N. Y.
Feb. 23, Brooklyn, N. Y.
Feb. 25, Grand Rapids, Mich.
March 3, Milwaukee, Wis.
March 7, Cedar Rapids, Ia.
March 9, Chicago, Ill.
March 11, Kansas City, Mo.
March 13, Fort Wayne, Ind.
March 16, Boston, Mass.
March 18, New York, N. Y.
March 23, Burlington, Vt.
March 28-29, New York, N. Y.
April 6, Pittsburgh, Pa.
April 10, Wellesley, Mass.
April 21, Quincy, Mass.

Stanley, Helen
Dec. 12, Philadelphia, Pa.

Sundelius, Marie
Dec. 5, Philadelphia, Pa.

Swain, Edwin
Nov. 24, Cleveland, Ohio

Telva, Marion
Nov. 17, New York, N. Y.

Thayer, Donald
Dec. 15, Boston, Mass.

Thibaud, Jacques
Nov. 18, Winnipeg, Can.
Nov. 20, Duluth, Minn.
Nov. 21, St. Paul, Minn.
Nov. 22, Minneapolis, Minn.
Nov. 26, New York, N. Y.
Nov. 29, Boston, Mass.
Dec. 2, Montreal, Can.

Dec. 3, Ottawa, Can.
Dec. 5, Chicago, Ill.
Dec. 8, New York, N. Y.
Dec. 13, Pittsburgh, Pa.

Thomas, Caroline
Jan. 6, Boston, Mass.
Jan. 9, New York, N. Y.

Tillotson, Frederio
Nov. 16, Boston, Mass.

Van der Veer, Nevada
Dec. 9, Englewood, N. J.
Dec. 12-27, New York, N. Y.

Vreeland, Jeannette
Dec. 12-13, 27, New York, N. Y.

Werrenrath, Reinald
Nov. 17, Chicago, Ill.
Nov. 19, Evansville, Ind.
Nov. 22, Denton, Texas
Nov. 29, Brooklyn, N. Y.
Dec. 10, Sioux Falls, S. D.
Dec. 12, Shreveport, La.
Dec. 15, Denton, Texas
Dec. 16, Omaha, Neb.
Jan. 9, Denver, Colo.
Jan. 11, Pueblo, Colo.
Jan. 13, Albuquerque, N. M.
Jan. 18, Phoenix, Ariz.
Jan. 27, Wichita Falls, Texas
Jan. 29, Dallas, Texas
March 4, Johnstown, Pa.

Witwer, Kathryn
Nov. 18, Fort Smith, Okla.
Nov. 19, Evansville, Ind.
Nov. 21, Oklahoma City, Okla.
Nov. 22, Enid, Okla.
Dec. 3, Danville, Ill.
Dec. 5, Morgantown, W. Va.

Wolfe, Ralph
Dec. 1, Scranton, Pa.

Woodman, Flora
Nov. 20, Wolfville, Can.
Nov. 22, Sackville, Can.
Nov. 27, Boston, Mass.
Dec. 1, St. Louis, Mo.
Dec. 5, Cincinnati, Ohio

Yalkovsky, Isabelle
Nov. 28-29, Detroit, Mich.
March 6, 8, Cleveland, Ohio
March 28, 30, Denver, Colo.

New York Concert Announcements

M: Morning. A: Afternoon.
E: Evening.

Saturday, November 16
Junior Orchestral concert, Carnegie Hall (M).
Maria Theresa, dance, Carnegie Hall (E).
Aguilar Lute Quartet, Town Hall (A).
La Argentina, dance, Town Hall (E).

Sunday, November 17
Philharmonic-Symphony Society, Carnegie Hall (A).
Francis Rogers, song, Town Hall (A).
Society of the Friends of Music, Mecca Auditorium (A).
New York Chamber Music Society, Plaza Hotel (E).
Ruth Page, dance, Guild Theater (E).
Arnold Volpe, program of his own compositions, John Golden Theater (E).

Monday, November 18
Lilian Thompson, song, Engineering Auditorium (E).
Beethoven Association, Town Hall (E).
Arthur Hice, piano, Town Hall (A).

Tuesday, November 19
American Orchestral Society, Carnegie Hall (A).
Philadelphia Orchestra, Carnegie Hall (A).
Marvine Maael, piano, Town Hall (A).
The Brahms Quartet, Town Hall (E).
Elsa Riefflin, song, Steinway Hall (E).

Wednesday, November 20
Philharmonic-Symphony Society, Carnegie Hall (E).
Marguerite MacDonald, song, Town Hall (A).
The Compinsky Trio, Town Hall (E).
Alberto Salvi and Ethel Luening, The Barbizon (E).

Thursday, November 21
Boston Symphony Orchestra, Carnegie Hall (E).
Martha Baird, piano, Town Hall (A).
Rita Neve, piano, Town Hall (E).
Artistic Mornings, Plaza Hotel.

Friday, November 22
Philharmonic-Symphony Society, Carnegie Hall (A).
Adelaide Berkman, piano, Steinway Hall (E).
Biltmore Friday Morning Musicals, Biltmore Hotel.
Lener String Quartet, Carnegie Hall (E).

Saturday, November 23
Orchestral Concert for Children, Carnegie Hall (M).
Boston Symphony Orchestra, Carnegie Hall (A).
Philharmonic-Symphony Society, Carnegie Hall (E).
Benno Moiseiwitsch, piano, Town Hall (A).
Ronald Murat, violin, Town Hall (E).

Sunday, November 24
Fritz Kreisler, violin, Carnegie Hall (A).
Bennie Steinberg, violin, Town Hall (A).
Society of the Friends of Music, Mecca Auditorium (A).
Manhattan Symphony Orchestra, Mecca Auditorium (E).
Harry Melnikoff, violin, Guild Theater (E).

Monday, November 25
Jane Rand, song, Carnegie Hall (E).
Andrew Heigl, piano, Town Hall (A).
Roth Quartet, Town Hall (E).
Evelyn Byrd, song, Steinway Hall (E).

Tuesday, November 26
Alfred Cortot and Jacques Thibaud, Carnegie Hall (E).
Harold Triggs, piano, Town Hall (A).
Musical Art Quartet, Town Hall (E).
Charles Stratton, song, Steinway Hall (E).
Rubinstein Club, Plaza Hotel (M).

Wednesday, November 27
Lener String Quartet, Carnegie Hall (E).
Paul Reimers, song, Town Hall (E).
George Morgan and Devora Nadworney, The Barbizon (E).

Thursday, November 28
Alfredo San Malo, violin, Carnegie Hall (A).
Philharmonic-Symphony Society, Carnegie Hall (E).
Francesco Sicignano, piano, Town Hall (E).

ENGINEERING AUDITORIUM

Available for Concerts, Recitals, Lectures, etc.
Rates Moderate
ACCOMMODATES 880
29 West 39th St., N. Y. C. Pennsylvania 9220

Rhea Silberta, Talk on Beethoven, Hotel Ansonia (M).
Alix Young Maruchess, viola d'amore, Steinway Hall (E).
Margaret Riegelmann, song, Pythian Temple Auditorium (E).

Friday, November 29

Philharmonic-Symphony Society, Carnegie Hall (A).
Ruggerio Ricci, violin, Carnegie Hall (E).
Dorothy Gordon, Young People's Concert, Town Hall (A).
Erna Rubinstein, violin, Washington Irving High School (E).

Josten's New Work

Werner Josten passed through New York on November 1 on his way to Europe for his Sabbatical year; he sailed the same day. He brought to this office a photostat copy of the score of his tremendous work entitled *Jungle*, which was performed week before last by the Boston Symphony Orchestra under the direction of Koussevitzky. The work was a great success.

Josten takes a tremendous interest in the primitives, and all his life has been fascinated by the idea of savage lands and the mysterious charm of the jungle, the noise of its uncouth and wild inhabitants, the tangle of growth, the flora and fauna, the dangers and delights of it. He has never seen the jungle. Probably if he had he would never have written this poem as he did, for imagination in such a man as Josten is generally far more potent than fact. In his first draft of it he used so huge an orchestra that the expense of production would have proved prohibitive, since so many extra instruments beyond the ordinary symphonic ensemble were called for, and we understand that Mr. Koussevitzky advised a slight reduction in the orchestra forces to be employed. Whatever the reduction may have been, the orchestra that is left is still of more than usual proportions, and reports from Boston indicate that the amount of noise created by this immense instrument is tremendous. The composer even uses an instrument called the "lion's roar," which, as Philip Hale says in the Boston Herald, probably appears for the first time in a symphony orchestra. Mr. Hale says also that *Jungle* is an uncommonly interesting work. "Mr. Josten not only has musical ideas in plenty;

he has imagination;—from the beginning to the end there is the assurance of a savagery, a wildness in tone that does not depend at all on laboriously sought out dissonances or ear-splitting tonal explosions."

New York will have an opportunity to hear the work under Koussevitzky's direction sometime during the winter.

Luncheon to Opera Artists

A luncheon was given by the American Radiator and Standard Sanitary Corporation on Monday, November 11, at the Park Lane, to Mme. Frances Alda, Gennaro Papi, Pasquale Amato, and other operatic artists, the occasion being, as the invitations had it, "a celebration of the privilege granted by the publishing house of Ricordi to broadcast the Puccini operas."

Next Berlin Festival

BERLIN—The dates for the next (second) Berlin Festival Week have been fixed for May 25—June 16, 1930. For artistic reasons the five weeks of last summer will be cut down to three. T.

ROSALIE MILLER

SOPRANO
RECITAL — OPERA — ORATORIO
Teacher of Singing — Interpretation — Phonetics
140 West 58th St., New York Phone: Circle 4468

LOUISE SOELBERG

CONCERTS IN DANCE DESIGN
The Cornish School Seattle, Wash.

"THE VOICE AND ITS SUCCESSFUL USE"

will be mailed to you on request
J. PARMA ROGER, Voice Culture
METROPOLITAN OPERA HOUSE STUDIOS, 1425 Broadway, N. Y.

HORTENSE DRUMMOND

CONTRALTO
OPERA — CONCERT — RECITAL
519 Sunset Road, Winnetka, Ill.

OPPORTUNITIES

The Vanderbilt Studios

of New York
Mabel Duble-Scheele, Proprietor
13-15 East 38th Street
Resident, non-resident studios, with or without bath. Large, teaching studios with bath \$70 up, also rooms without bath \$40 up.
Piano studios rented by the hour.
Telephones, Lexington 8998 and 10125
VANDERBILT STUDIOS INN
At 13 East 38th Street
Excellent food at moderate prices
Under Expert Japanese Management

STUDIO TO RENT—by hour, day, evenings; sound proof, luxurious; Steinway Grand. Apply manager Sherman Square Studios, 160 West 73rd Street, New York, or write Shea, Studio 8-H, Trafalgar 6705.

BEAUTIFUL LARGE STUDIO, with Steinway Grand, to rent part time. Address Studio 9 F., Sherman Square Studios, 160 West 73rd Street, New York, or Telephone Trafalgar 6701.

ADDITIONAL PIN MONEY FOR YOU

—If you would like to earn additional pin money, or call it any name you wish, we may be able to give you an opportunity in that direction. If there is no dealer in your town featuring the Celebrated Century Certified Edition Sheet Music, selling at 15c a copy no matter what the published price may be, and you are energetic enough to go after such a proposition, acting as a direct local agency, you may communicate with the undersigned, giving us reference as to your honesty, ability and standing in the community. Century Music Publishing Company, 235 West 40th Street, New York.

METROPOLITAN OPERA HOUSE STUDIOS: Beautiful two room unfurnished housekeeping studio, hardwood flooring throughout, private bath; for lease by the year. Several small studios are also available part time by the day, half day or monthly. Can be arranged for by calling at 1425 Broadway, New York, inquire Mr. Black, Manager. Telephone Pennsylvania 2634.

ATTENTION OF MANAGERS—Young woman of wide experience in musical field as publicity representative and manager's assistant wishes connection with high class concert bureau or radio station. Splendid references as to ability and integrity. Address: "B. F. G." care of MUSICAL COURIER, 113 West 57th Street, New York.

MUSIC LIBRARY WANTED—I am in the market for selection of books on musical subjects, musical books of reference, in fact any collection of books on musical matters. What have you to offer? Address "B. R. S." care of MUSICAL COURIER, 113 West 57th Street, New York.

STUDIO FOR RENT—Beautiful sound-proof studio, with grand piano, available mornings, afternoons, evenings or by the hour, for teaching, practice, auditions, rehearsals, club meetings, intimate musicales. The Hollis-Webster Studio, 2-1 Sherman Square Studio Building, 160 West 73rd Street, New York City, Telephones Trafalgar 0754 or Endicott 8352.

NEW YORK MUSICAL CLUB grants \$3,000 of vocal scholarships—also sponsors debut recitals in prominent concert hall for singers and instrumentalists ready to appear before the critics. State clearly whether interested in the first or second and interview and audition will be arranged. Write "M. K. S." care of MUSICAL COURIER, 113 W. 57th St., New York.

PIANOFORTE PROFESSOR, personal pupil of Tobias Matthay of London, wishes permanent position in Conservatory or private Institution, within 100 miles of New York City; extensive experience with private pupils and in better class schools. Address: "A. L. B." care of MUSICAL COURIER, 113 West 57th Street, New York.

EXPERIENCED CONCERT SINGER (also able pianist and organist) desires to teach at Academy, Convent or Conservatory. Also would like radio and church work in or out of New York. Speaks English, French, Italian and German. Address "S. M. R." care of MUSICAL COURIER, 113 West 57th Street, New York.

MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

Minimum Essentials for Voice Culture Class in High Schools

By Frederick H. Haywood

Generally speaking, it is with difficulty that most of us confine ourselves to a perspective of minimums, particularly when we are training voices. In this illusive and intriguing subject we can afford to minimize facts, theories and actual physical emotions, and, by so doing, get somewhere with the subject as it applies to the students in the class room.

The first move we should make should be to isolate our subject from other choral activities, the glee club, the chorus units, etc., and, if it is at all practically possible, confine the efforts of the group to specific voice culture for at least one period each week. This period should be devoted entirely to the training of the instrument, to voice development, to the culture of the physical organism with which the human produces tone. This allotment of time is perhaps the most difficult to arrange of all things pertaining to the inauguration of voice culture classes. It should be sought after until it is established as a permanent unit in the music study hours of the high school.

Allowing that some of you are fortunate enough to have this essential, we will pass on to consider other seemingly more important factors.

Although my next point might be taken for granted, I cannot refrain from urging that every teacher of voice culture classes should be conversant with the theories of the subject, and, if fortunate enough, be able to put them into practice as a solo singer. At least, she should know as much of voice culture as the teacher of instruments knows of the instrument.

It has been proved that voice culture can be made a real study subject, and have recognized elements that students are familiar with in academic subjects. That is, it should be a textbook subject; for it is of two parts, theoretical and practical. The theoretical division of the study plan should be so organized and so concisely logical that a basis of examination pertaining thereto is possible for granting promotional credits. This will make tremendous appeal to the principal and the superintendent. They will be pleased to discover that correct singing has something to do with the head, other than using it as a depository for head tones wherein they may wander about, looking for the much coveted special spot of placement. Also, the study plan should be an organized series of lessons in strong sequence, leading from somewhere to somewhere. The lessons should be given in carefully chosen terminology, for vocal terminology is still in a chaotic condition. Correct expression in the use of theoretical terms should be emphasized as being important to the full understanding of the thoughts set forth. Perhaps out of this will some day come a standardized terminology.

Practical considerations are many. The voice class should have vocal drills that will develop all of the elements essential to a complete and correct culture of the voice. In the school term of two semesters, the theory and training for correct breathing, flexible and accurate articulation and clear enunciation should be dealt with in the most comprehensive manner. They should not be studied in a sketchy and an apologetic way. I stress this point because I have heard so

many teachers say that they just touch on these subjects, as though they were of an unsavory flavor and the least said the easiest mended.

The study of our pure language sounds, vowels and consonants alike, should be given a lion's share of attention. Standardized speech and a real language consciousness will grow out of voice culture class lessons because we have the most delightful and natural approach to their study. In respect to these points we should harness up our interests with the classes in elocution and oratory. We need each other.

The singing of songs should be the ultimate aim of voice classes; by this I mean solo singing. In this development are combined all essentials for the musical, as well as the moral and spiritual, growth of the student.

Songs must be graded of course, from the simple to the difficult, but the quality should be always the very best. In the song singing we should realize for the student correct vocal use and control, correct use of our language and an appreciation of the best in musical form and in poetic or verse form—the realization that music and poetry, wedded in pure song, combine to make the best in music. In short, the voice culture class student should realize as complete a musical experience as is realized by the student who is a member of any one of the instrumental ensembles found in our high schools.

In summary, we find the minimum essentials to be:

First: A permanent hour in the music curriculum, specifically for voice culture, with a teacher of experience in vocal matters.

Second: It must be offered as a bona fide study subject, isolated from other phases of choral music study.

Third: The presentation must be characterized by having recognizable elements familiar to students in academic subjects.

Fourth: Suitable text material should be used, setting forth the theoretical and proving the practical.

Fifth: Promotional credits should be allowed, based on examination of both theory and practice.

Sixth: The study of good speech should be stressed as an ally to correct singing.

Seventh: The best in song literature should be used for the purpose of developing a genuine music appreciation through experience in solo song singing.

Here we have seven minimum essentials—the number of heaven. We will stop, and leave the heavenly art of song couched in its native numerical boundary, and, in conclusion, say that we function on these minimum essentials to appreciate that the maximum essentials to the study of the art of singing are as countless as the constellations in the firmament, and as fascinating and beautiful. We can each and every one of us get into line with the special committee on vocal affairs, and do for the voice culture subject what the committee on instrumental affairs has done so monumentally for class training in all the instruments of the orchestra and for the piano.

"Make way for the Voice Culture Classes. They are here to stay."

The Musical Education of the Grade School Teacher, in Training and in Service

By John W. Beattie

The musical education of the grade school teacher is a matter of vital importance in the upbuilding of musical America. The music supervisor is rapidly becoming a very thoroughly trained and properly equipped specialist. Our laws governing the certification of supervisors have taken care of that. But the music supervisor can only plan and direct. The actual instruction in music must be carried on by the grade teachers, who try to carry out the instructions of the supervisor. This is true in practically every small city school system and in most of the large ones. The universal adoption of departmentalized teaching such as obtains under a platoon system, the Gary system or any of its modifications, would bring about a situation where all music instruction would be given by trained musicians. Such an arrangement may be found in isolated cases. But, by and large, taking the country as a whole, by far the largest amount of music teaching in the schools of the United States is done by the grade teacher; much of it supervised, some of it not. Educators tell us that this situation is likely to exist for many years. That being true, we, as music educators, must see to it that the grade teacher be given adequate instruction in music, as much as possible while in the normal or teacher training school, as much as we can insist upon after she is in teaching service.

In the effort to make this discussion as comprehensive as possible, I have asked competent and experienced people to discuss various phases of the topic under consideration. It is to be regretted that no member of a normal school staff could be persuaded to appear on the program. After having invited three normal school musicians to speak the chairman felt obliged to discuss the question of what might constitute adequate training of the prospective grade teacher.

In any consideration of the extent and content of music courses for grade teachers several matters must be given attention before we outline our course.

First: What is the musical background of our future grade teacher? We are told that many, perhaps a majority, of our normal school students come from the farms and small towns. We know that musical education provided in rural and village schools in past years was meager, when not entirely lacking. That situation is being improved, but for some years to come we may expect that many of our normal school students will have a very limited knowledge of music and no performing ability.

Second: What is the length of the training course for the average grade teacher? In the better systems it is two full school years, each year being divided into three terms of twelve weeks each or two semesters of eighteen weeks each. Either division will result in training which is carried on through seventy-two weeks. In smaller towns and rural schools teachers will be employed with less than these seventy-two weeks. One year of training beyond high school and even less will be sufficient to enable a teacher to get some sort of school position.

Third: How much time for music instruction can fairly be asked of those who plan the intensive and inclusive course of study for prospective grade teachers? The Na-

tional Research Council of Music Education proposes that one hour of study out of ten be devoted to music. That is, if a normal student has a program calling for twenty hours of class attendance per week, two of those hours might well be spent in some form of musical endeavor. It may be argued that twenty hours a week are too many. However, if physical education, art, music and other subjects which ordinarily call for little outside preparation are included among the twenty, the course might not be too arduous. Let us put the proposal another way. If a teacher finishes her two year course with sixty semester or ninety term hours of credit, of those credits there might properly be six semester or nine term hours of credit in music. For less than a two-year course, the amount of credit would be decreased on the percentage basis. Six semester or nine term hours for music in a two year course does not seem excessive to those who are engaged in music education. As a matter of fact, few normal schools require that much; some do not require any.

Fourth: Should the courses in music be required of all normal school students? If all of them are to teach music, yes. Now there is no very definite way of determining in advance the future career of a teacher. She may be pointing toward work in a platoon school or junior high school where she will not be expected to teach music. Actually, she does not know where she will teach, in what kind of school or in what grade. There is a strong probability that she will teach music. There should be a minimum requirement of music instruction for every normal school student.

Now we have raised some questions and partially answered them. We believe that many of our students have very little musical background. We think they should all be required to take some music and that for most of them nine term hours of credit in music out of a total ninety term hours is reasonable. Now, what should be included in our music course?

First, experience as musical performers. This experience may be gained through singing in the classroom, participating in work of the glee club, chorus, choir or other ensemble, and, if the voice is good enough, as a soloist. There will be a few students whose experience will be in the instrumental field as pianists or performers on band and orchestral instruments; but since most of the music instruction they are to give will have to do with singing, choral experience should be the thing stressed. This experience should teach the use and control of the singing voice, proper habits of breathing and phrasing and some idea as to interpretation. It will also involve considerable sight reading. So, through this choral experience the student learns a great deal about the theory of music along with his singing which should afford some enjoyment.

Second, knowledge of some of the facts about music. Much of this knowledge can be best taught in connection with the chorus work. Acquaintance with key structure, key signatures, time values, intervals, simple elements of notation and the more commonly used marks of expression may all be stressed as part of the vocal study. The students



THE NICHOLAS SENN CHAMPIONSHIP HIGH SCHOOL BAND OF CHICAGO.

This band has been the winner for the past three years of the Chicago public school contest, also for the Illinois State Championship for three consecutive years. In 1928 the Senn High School Band won second place in the National Contest and first in the 1929 contest. Captain A. R. Gish, conductor, pictured in the center, graduated from the Warren Military Band School of Warren, Ohio, after which he played several seasons with the Chicago Civic Orchestra. Captain Gish has had a variety of experiences, including Chautauqua, concert, vaudeville and church work. During the past summer Captain Gish was assistant conductor and instructor of the National High School and Orchestra Camp at Interlochen, Mich.

MUSIC IN THE SCHOOLS AND COLLEGES

absorb a lot of information about the more technical aspects of music as they study choral music. It is a far more natural process than that of isolating the theory from the practice and making the study of music entirely factual.

Third, familiarity with many songs appropriate to the schoolroom. Here again, we stress the importance of musical experience. The students may learn a great many fine songs which become part of a permanent repertory. They will carry this repertory of standard songs with them wherever they go and will thus be enabled to teach some music, even if they work in a school or system where no supervision of music instruction is provided.

Fourth, enough of method to enable one to carry on elementary music instruction with children. The teacher might at least know how to select and present song material. She must know how to teach a song by rote, pitching the songs accurately by means of a pitch pipe. As for methods of presenting staff notation according to some particular system, that is not necessary. If a supervisor believes firmly in this or that method, he can acquaint his teachers with its intricacies through visitation and grade meetings. We wish our normal students to be acquainted only with methods that may be generally used. Primarily, we desire that they be brought into contact with as much fine music as possible through actual performance.

Finally, the greatest possible experience in listening to music that is beyond their own capabilities. This experience may come through use of phonograph, radio or listening to visiting or local performers. The more one hears of good music, the keener is his enjoyment and the greater is his ability to talk intelligently about it. If this listening is based upon ability to perform in some small degree, our normal school graduate will go out into teaching with some foundation in music on which the supervisor can build.

The musical training of the teacher goes on as long as she is in the teaching profession. The normal school can at best give her an acquaintance with some good music, enthusiasm about music as a factor in education, a limited knowledge of its theory and history, and love for it as an art. Upon such musical foundation the superstructure provided by further experience with music will be secure.

New Teaching Material

Hall and McCreary Co., Chicago, Ill.

A complete instrumentation of The Golden Book of Favorite Songs, which has been arranged to meet the requirements of school, college, club, and professional orchestras and bands. Over 180 selections comprise this unusual work, included are numbers for practically every purpose, varying from simple little arrangements of children's songs

to relatively difficult arrangements of such masterpieces as The Anvil Chorus and Largo. Every instrument in common use is provided for in addition to the combined arrangements for ensemble playing. The editorial committee responsible for this composition and arrangement is made up of leaders in the music field, including Walter Goodell, J. E. Maddy, Jay Fay, John W. Beattie, Russell V. Morgan, and Victor L. F. Rebmann.

New England Festival Elects Officers

Notes of Interest

The following officers and standing committees were elected at the annual meeting of the New England Music Festival Association, held October 26 in Boston:

Honorary president, Mrs. William Arms Fisher; president, William C. Crawford; vice-president in charge of festivals, Francis Findlay; vice-president in charge of contest rules, Walter H. Butterfield; vice-president in charge of final contests, Paul E. Wiggin; treasurer, William P. Hart; secretary, C. V. Buttelman; assistant secretary, Katharine Baxter; clerk, Gladys Pitcher.

School Orchestra Committee: Harry E. Whittemore, Somerville, Mass.; James D. Price, Hartford, Conn.; Charles R. Spaulding, Newton, Mass.

School Band Committee: Carl E. Gardner, Boston; Fortunato Sordillo, Boston; Alton Robinson, Bangor, Me.

School Chorus and Glee Club Committee: Walter H. Butterfield, Providence, R. I.; Mrs. William Arms Fisher, Boston; Joseph Gildea, Boston; J. Edward Bouvier, Worcester, Mass.; Grace Pierce, Arlington, Mass.; Mildred Martin, Revere, Mass.; Harriet Perkins, Malden, Mass.

At the annual meeting reports were heard from the New England state committees, the following being a resumé of the contest announcements for 1930:

New Hampshire.—The second annual New Hampshire school music festival has been tentatively scheduled for May 4, at Concord. The program will include band, orchestra and glee club contests. Mrs. Esther B. Coombs, Hampton, is chairman of the state committee.

Maine.—The third annual school band and orchestra contest will be held in Bangor, early in May. Plans are also being made for a state orchestra and state chorus, to appear at the annual meeting of the State Teachers' Association next spring. The State committee consists of Alton Robinson, chairman, 166 Union St., Bangor; Dorothy Marden, Waterville; E. S. Pitcher, Auburn.

Rhode Island.—The second state school band contest will be held in Providence early in May. It is likely that orchestra contests

will be included if there is enough interest shown, and announcement may be expected shortly of a state school chorus and glee club festival. For information address Walter H. Butterfield, Classical High School, Providence, or Paul E. Wiggin, Pawtucket High School, Pawtucket.

Connecticut.—No announcement of a school music festival has yet been made, but it is understood that there is interest evident, with strong likelihood that contests will be organized this year.

Vermont.—This state will have two district festivals in 1930, one at Burlington and the other at Springfield. The Burlington event will be the third held in that city and sponsored by the Exchange Club of Burlington. The festival program will include band and orchestra contests and a state orchestra, the latter to be rehearsed and conducted by Harry E. Whittemore. For information, address Clark E. Brigham, chairman of local committee, Burlington, or Adrian E. Homes, contest chairman.

The Springfield district contests will be sponsored by the Rotary Club of Springfield, and will serve such section of the state that is difficult of access to the northern district contests at Burlington. For information address R. N. Millett, principal, Springfield High School, or Mrs. Jessie L. Brownell, music director, Springfield High School.

Massachusetts.—The state band and orchestra contest for 1930 is advertised as a major event in the celebration of the Massachusetts Bay Tercentenary. The festival is sponsored by the Waltham Chamber of Commerce and the Public Schools of Waltham, and arrangements are being made to include not only school bands and orchestras but also bands and orchestras maintained by Rotary Clubs and similar organizations. Maude M. Howes, Quincy, is chairman of the state contest committee, and the local committee includes Earl J. Arnold, secretary of the Chamber of Commerce, and Raymond Crawford, director of music in the Waltham schools.

New England's final band and orchestra contest will be held at Pawtucket, R. I., probably May 24, under the auspices of the Pawtucket School Band Association, Chamber of Commerce, Blackstone Valley Music Teachers' Society, and the Rotary, Kiwanis, and Lions Clubs. First and second winners of any of the New England state or district school band and orchestra contests are eligible. For information address Paul E. Wiggin, chairman.

Chorus and glee club festivals.—By vote of the Association, especial attention will be given to the development of this phase of the New England Festival movement. Already several state events have been announced, and further announcement may be expected soon. For information address Walter H. Butterfield, New England chairman, Classical High School, Providence, R. I.

New England High School Festival Orchestra.—The third annual concert will take place in April, 1930; conductor, Francis Findlay. For information address Harry E. Whittemore, chairman, 43 Powder House Blvd., W. Somerville, Mass.

Noted Educators

JOHN DE BRUYN

who is a graduate of the University of Michigan with the degrees of A.B. and A.M. He also studied at the Ann Arbor School of Music and had vocal study with William Holland. For six years he was connected with the Ann Arbor Choral Union.



For fifteen years Mr. de Bruyn was connected with the musical activities of the city of Boston, doing certain professional work and continuing his studies at the New England Conservatory of Music. Since 1926 he has been the director of the University of Florida Glee Club and vocal instructor of the University of Florida, Department of Music. The glee club has appeared throughout Florida, Georgia and Alabama, as well as fulfilling many engagements elsewhere.

INDIANA

Indianapolis.—The Indiana State Teachers' Association met at the Arsenal Technical high school auditorium, Indianapolis, on October 17. The musical organizations of the Arsenal Technical furnished the program. Cheston L. Heath, organist and chorus master of Christ Church, was the assisting artist. Isabelle Mossman, Supervisor of Music in the Indianapolis schools, is president of the section. The following named persons were responsible for the program: Milo H. Stuart, principal, Arsenal Technical High; Ernest G. Hesser, director of music, Indianapolis Public Schools; Music Department, Arsenal Technical High School; Elizabeth Kaltz Cochran, head of department; Frederic A. Barker; Blanche K. Harvey; Henry Hebert; J. Russell Paxton.

KANSAS

Kansas.—The musical calendar of the School of Fine Arts of the University of Kansas schedules the following musicale attractions for the season of 1929-30: The University Concert Series, with Paderewski, Lawrence Tibbett, Dusolina Giannini, Vladimir Horowitz, Toscha Seidel and the

(Continued on page 44)

BLOCK SCHOOL OF MUSIC

SAMUEL BLOCK, President
CECILE DE HORVATH, Honorary President
HAROLD B. MARYOTT, Dean

Accredited by State and Chicago Board of Education

Lyon & Healy Building Chicago, Ill

The Clebeland Institute of Music

TRAINS STUDENTS FOR PROFESSIONAL CAREERS
COURSES LEAD TO TEACHERS' CERTIFICATE AND DEGREES
Opera School Orchestra School Public School Music

Faculty of nationally known artists includes
Beryl Rubinstein Louis Persinger (Teacher of Yehudi Menuhin)
Arthur Loesser Josef Fuchs Herman Rosen
Marcel Salzinger Victor de Gomez Carlton Cooley

Send for catalogue outlining courses, fees, dormitory rates
Mrs. Franklyn B. Sanders, Director, 2827 Euclid Avenue, Cleveland, Ohio

ESTABLISHED 1857



PEABODY
CONSERVATORY
OTTO ORTMANN, Director
BALTIMORE, MD.

The oldest and most noted Conservatory in the Country. Circulars Mailed

1892

ITHACA

1929

Conservatory of Music
Degrees
Placement Bureau

GRANBERRY
PIANO SCHOOL
ARTISTIC PIANO PLAYING

Practical Training Course for Teachers.
BOOKLETS—149 EAST 61ST STREET, NEW YORK

PROVIDENCE COLLEGE OF MUSIC

(Formerly Hans Schneider Piano School)

WASSILI LEPS, Director

Lorette Gagnon, Secretary

Departments in PIANO—VOICE—VIOLIN—ORGAN
NORMAL COURSE

509 Westminster St., Providence, R. I.

Telephone: Gaspee 0997

NEW YORK COLLEGE OF MUSIC

Fifty-First Season 114-116 EAST 85th STREET Incorporated 1878

CARL HEIN, Directors Under the University of the State of New York
AUGUST FRAEMCKE
All branches of music leading to Teachers' Certificates, Diplomas and Degrees. Students for individual instruction may enter at any time during season.
Announcing the Engagement of

KARL JÖRN

Formerly leading tenor of the Metropolitan Opera Co.
Catalogue on Application. Address Dept. A

AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Modern Courses in All Branches of Instrumental and Vocal Music and Dramatic Art

Eminent Faculty of 130 44th Season Catalogue Mailed Free
John J. Hattstaedt, President KIMBALL HALL, CHICAGO, ILL.

EASTMAN SCHOOL OF MUSIC

of the University of Rochester
HOWARD HANSON, Director
An Endowed School Offering Complete Education in Music Courses Leading to Degrees and Eastman School Certificate.

For information, address:
ARTHUR M. SEE, Secretary, Eastman School of Music, Rochester, N. Y.

INSTITUTE OF MUSICAL ART OF THE JUILLIARD SCHOOL OF MUSIC

120 Claremont Avenue New York City
FRANK DAMROSCH, Dean—A school for serious students. All branches. Moderate tuition fees.
SPECIAL ANNOUNCEMENT—All talented advanced violin students will come under the personal observation and instruction of

Prof. LEOPOLD AUER

BLANCHE MARCHESI

ACADEMY OF SINGING
Private and Class Lessons
Personal Tuition

Paris: 202 Rue de Courcelles
Apply Secretary Above Address

MUSIC IN THE SCHOOLS AND COLLEGES

Kedroff Quartette; faculty recitals by Meribah Moore, soprano, with Ruth Orcutt, pianist; Karl Huerstner, violin, with Lee S. Greene, pianist; Alice Moncrieff, contralto, with Howard C. Taylor, pianist; W. B. Downing, baritone, with Allie Merle Conger, pianist; Waldemar Geltsch, violinist. A series of weekly organ Vesper programs beginning the first Sunday in November, by Laurel Everette Anderson, University organist, and Charles Sanford Skilton and Lee S. Greene; four Musical Vespers featuring chamber and ensemble music; two concerts by the University Symphony orchestra of sixty men under Karl Kuorsteiner; two band concerts by the University Band of ninety men under J. C. McCanles, director, besides a series of weekly student recitals. The annual Music Week Festival, which is scheduled for the first week in May, is the last of the events.

MICHIGAN

Flint.—The Flint Symphony Orchestra of ninety members, composed of advanced amateurs, teachers and professional musicians, under the direction of William W. Norton and with the cooperation of the Musicians Association of Flint, gave the following program: Part 1—March, Pomp and Circumstance; Symphony in C (Jupiter); Allegro vivace; Andante cantabile; Menuetto (Allegretto); Finale—Allegro molto; and Intermezzo, from ballet, Nails; Part 2—overture, William Tell; Trio for Two Oboes and English Horn—Op. 87; Badinage. This program, given under the auspices of the Flint Community Music Association, of which W. W. Norton is the executive and organizer, is one of four programs. The next concert will be given on December 8.

OKLAHOMA

Oklahoma City.—Thirty-five grade buildings here are tuned in each week for the Damosch radio concerts. The pupils in these schools are prepared by the use of recordings of various numbers. After the concerts an achievement test or questionnaire is given to every listener. Junior and Senior high schools are to have this opportunity also.

The Music Department in the schools is cooperating with the Town Club in sponsoring the United States Marine Band Concert here. Intensive study of instruments is going on, especially brass and wood wind. The English classes are writing stories on the history of the United States Marine Band. A prize is being given by the Town Club for the best story.

In each grade building there is a picked chorus. These choruses furnish programs for building programs and P. T. A. meetings. Twice during the year these choruses are

assembled and the combined 1,100-1,200 voices present programs. The Wondrous Story, by Kountz, with English, French and Russian Christmas Carols, will form the program to be presented by this combined group at Central High School Auditorium, December 19, 1929.

M. T. N. A. Notes

Plans for the annual meeting of the Music Teachers' National Association are rapidly nearing completion. Under the guidance and supervision of William Arms Fisher, president of the Association, an interesting and profitable program is being prepared. The Association will convene at Cincinnati, Ohio, December 26th to 28th, with headquarters at the Hotel Gibson. President Fisher, in a recent visit to Cincinnati, met with a group of the prominent musicians of the city and a local committee was formulated with C. Hugo Grimm acting as chairman and Mr. Burnett C. Tuthill as secretary. Outside of the regular sessions, which will bring together leading musical educators from all over the country, the local committee already has plans for the musical entertainment of those in attendance, which includes concert by the Cincinnati Symphony orchestra on the evening of December 26 in the Emory Auditorium, a recital by the Herman Trio and the Cincinnati String Quartette and demonstration of group singing by school children of the city. Arrangements have been made with the management of the Hotel Gibson for ample space for the extensive exhibits of the leading music publishers of the country. The officers of the Association for the present year are: William Arms Fisher, Boston, Mass.—president; Karl Gehrken, Oberlin College, Oberlin, Ohio—vice-president and editor; D. M. Swarthout, University of Kansas, Lawrence—secretary; Oscar Demmler, Pittsburgh, Pa.—treasurer.

Membership in the M. T. N. A. is open to everyone interested in music and musical education. For \$4.00 a full membership including also the bound copy of the Book of Proceedings, containing the papers and addresses given each year at the annual meeting may be had.

Musical Executives Meet

The Association of Musical Executives of State Universities of the Middle West held its annual meeting, October 18 and 19, at the University of Kansas, Lawrence. A full two days' program had been arranged by Dean D. M. Swarthout, chairman of the group, which included lectures by Ernest Fowles of London on Modern Music and Bach and His Contribution to Music. Topics up for discussion were, The Advanced De-

gree and Graduate Work in Music; The State University and the Independent School of Music; The Four Year Course in Public School Music. Social events included a tea and smoker at Valleyview, the home of Dean and Mrs. Swarthout, and attendance at the K. U. Aggie football game on Saturday afternoon. The Association meets next year at the University of Michigan. Earl V. Moore was elected chairman, and Carlyle Scott of Minnesota, secretary. Those in attendance were: Charles F. Rogers, University of Missouri; Philipp Greely Clapp, University of Iowa; Carlyle Scott University of Minnesota; Royal Hughes, University of Ohio; B. W. Merrill, University of Indiana; Hymel C. Rowland, University of N. Dakota; W. C. Colton, University of S. Dakota; Earl V. Moore, University of Michigan, and D. M. Swarthout, University of Kansas.

National High School Chorus Program

Following is the program which will be sung by the National High School chorus in Chicago next March, at the convention of the Music Supervisors' National Conference. Supervisors and teachers who desire to recommend candidates should write immediately for application blanks and enrollment cards to R. Lee Osburn, Director of Music, Proviso Township High School, Maywood, Ill., who is chairman of Committee on Organization. An application blank is needed for each applicant for membership. Write immediately for the number of application blanks desired, enclosing a self-addressed stamped envelope. Suggestions concerning the selection of voices, as well as other details, will be sent with the application forms.

The authentic program is as follows: Part One—How Blest Are They (Tchaikowsky), Eight Parts—A Cappella; The Shepherd's Story (Clarence Dickinson); The Death of Trenchard (Brahms), Accompaniment: Two Horns and Piano; In Absence (Dudley Buck), A Cappella; Swansea Town (Hampshire Folksong), A Cappella, arranged by Gustav Holst; A Night Whispers (W. von Moellendorf), By Babylon's Wave (Gounod), A Cappella, Frederick Alexander—conductor; Break Forth, Thou Beauteous Heavenly Light (Bach), Aberystwyth, Jesus, Lover of My Soul (Parry), Hallelujah from The Messiah (Handel).

Part Two—The Three Kings (Healy William), A Cappella; Kye Song of Saint Bride (Joseph W. Clokey), piano accompaniment, Little Duck in the Meadow—Oot-yonushka Loogovaya (Russian Folk Dance), arranged by Nikolsky, A Cappella; O Can Ye Sew Cushions? Old Scottish Cradle Song, A Cappella (Granville Bantock); Ca' the Yowes, Scottish Folksong, A Cappella, arranged by Vaughan Williams; Emitte Spiritum Tuum (Fr. Jos. Schuetky), A Cappella.

Supervisors' Club Meets

The "In and About Boston" Music Supervisors' Club, recently organized, held its first meeting at the Lorraine Hotel, October 19. Following the business meeting an address was given by John A. Oshen, director of Music in the Boston Schools. Norman Hinkle, of Harvard University, gave a talk on A Trip Through a Music Engraving and Printing Plant. The club will have occasional meetings. The present officers are as follows: president, Harry E. Whittemore, Somerville; vice-president, Maude M. Howes, Quincy; secretary, Mildred Martin, Revere; treasurer, Robert M. Howard, Fall River; directors—John A. O'Shea, Boston; Grace G. Pierce, Arlington; David C. King, Boston; Helen S. Leavitt, Boston; Charles R. Spaulding, Newton.

Debussy Club's New Season

The Debussy Club, of which Mme. Hermine Hudon is president, will open the new season late this month with a concert at the Pythian Temple in New York. Founded only last year by Mme. Hudon, this club has received considerable publicity and has become well known to both professional musicians and laymen alike. All indications point to an even more successful season than last year.

Under the direction of Mme. Hudon, the Debussy Club has chosen as its chief objective the promotion of a better, finer and fuller understanding and appreciation of French music. However, the club does not discriminate against the music of other races and includes in its programs liberal interspersions with a view to pleasing everyone. In presenting its programs the club has enlisted the co-operation of highly talented artists, singers and instrumentalists.

Mae Mackie with Philadelphia Civic Opera

Mae Mackie, in addition to her teaching activities in Philadelphia, is fulfilling engagements in concert and also in opera, having been engaged for appearances this season with the Philadelphia Civic Opera Company.

The contralto recently was heard in Atlantic City in a performance of Faust in concert form, in the series of concerts sponsored by the Board of Education. The press declared that she both sang and acted well the part of Siebel, timid admirer of Marguerite.

Mary Lewis at Metropolitan

Mary Lewis will return to the Metropolitan Opera Company in January for her fifth season. This distinctive artist was chosen by leading impresarios of California to open major concert series this fall. These series included the Alice Seckels' Matinees, San Francisco; the Biltmore Musicales in Los Angeles and the Behymer Evening Series, also in Los Angeles.

THE HARCUM SCHOOL

All Branches
of Music

CONSERVATORY ADVANTAGES WITH INDIVIDUAL ATTENTION

Prepares for all Leading Colleges Combining
Academic and Music Courses

EDITH HARCUM CONCERT PIANIST

Head of the School, Bryn Mawr, Pa.
Recital Management Arthur Judson

(FRANK)

(ERNESTO)

La FORGE-BERUMEN STUDIOS

VOICE

PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Hempel, Matzenauer and Messrs. Lawrence Tibbett and Harrington van Hoesen. Also endorsed by Dr. W. J. Henderson.

14 West 68th St., New York, N. Y.

Telephone: Trafalgar 8993



ROBERT BRAUN

Director

FACULTY OF FIFTY

Pottsville, Pa.

COLLEGE OF FINE ARTS

SYRACUSE UNIVERSITY

Four-Year courses in Piano, Voice, Violin, Organ, Cello, Composition, and Public School Music. Leading to the degree Bachelor of Music. Modern equipment. Five pipe-organs. Dormitory for women music students. Reasonable tuition rates. For bulletin address Dean H. L. BUTLER, Syracuse University, Syracuse, N. Y.

Cincinnati Conservatory of Music

Founded 1867

AFFILIATED WITH THE UNIVERSITY OF CINCINNATI
Over three score years in the front rank of American Music Schools

Piano, Voice, Organ and all Orchestral Instruments, Opera, Orchestra, Theory, Composition, Public School Music (accredited), Languages, Drama and Dancing

Degrees, Diplomas and Certificates granted

Ideal Dormitories on ten-acre campus

BERTHA BAUR, President and Director
Burnett C. Tuthill, General Manager

Highland Ave., Burnet Ave. & Oak St.,
Cincinnati, Ohio

MASTER INSTITUTE OF THE ROERICH MUSEUM

MUSIC—PAINTING—SCULPTURE—ARCHITECTURE
OPERA CLASS—BALLET—DRAMA—LECTURES

Send for Catalog C

(Clarkson 1717)

New York

LAWRENCE CONSERVATORY of MUSIC

A DEPARTMENT OF LAWRENCE COLLEGE

CARL J. WATERMAN, Dean

Appleton, Wisconsin

ZECKWER-HAHN Philadelphia Musical Academy

60 years of continued success in
training musicians

Highest Standards of Musical
Instruction

For year book, address
Frederick Hahn, President-Director
1617 Spruce Street, Philadelphia

FRANK BISHOP PIANO SCHOOL

Complete Preparation for Concert
Appearances

For Catalog Address
5300 John R Street, Detroit, Mich.

PIUS X SCHOOL OF LITURGICAL MUSIC

COLLEGE OF THE SACRED HEART

133rd Street and Convent Avenue, New York

AUTUMN, WINTER AND SPRING SESSION

JUSTINE WARD METHOD, COURSES I, II, III

GREGORIAN CHANT and GREGORIAN ACCOMPANIMENT

CHOIR CONDUCTING and LITURGICAL SINGING

For further information, address the Secretary.

CATHEDRAL 1334

Theory, ear training, sight
reading, melody writing, Har-
mony, Counterpoint, Polyphony
Lessons in Vocal Production,
Organ, Violin, Piano, privately
or in class.

UNIVERSITY SCHOOL OF MUSIC

Maintained by the University Musical Society

ANN ARBOR, MICHIGAN

EARL V. MOORE, Musical Director

Catalog and special information from Charles A. Sink, President

Mary Lewis Proves Favorite in San Francisco

Alfred Hertz Cheered at Opening Symphonic Concert—Other News Items

SAN FRANCISCO.—Mary Lewis, soprano, inaugurated the tenth season of the Alice Seckels Matinee Musicales, in the ballroom of the Fairmont Hotel on October 21. She possesses a wholly delightful stage presence and a personality which lends enchantment to her renditions. Her soprano voice combines velvety depth in her lower position, a well modulated middle voice, and a striking brilliancy in her upper tones. Miss Lewis' program was well arranged to bring out the best in her voice; the heavier numbers were well within her range and given with intelligence, and her simple songs were sung with delightful sympathy and exquisite tone. When the program was over the audience, a very large one, had no thought of departing and never stirred until Miss Lewis had granted several encores. Elmer Zoller is deserving of a great deal of gratitude for his skilful and inspiring accompaniments.

Jacques Thibaud, one of France's foremost violinists, treated San Franciscans to an hour and a half of the most brilliant fiddling that it has been their privilege to listen to in many a moon. He appeared in Scottish Rite Hall on October 23 as the first attraction of the new season's Judson-Wolfsohn Concert Series.

When Alfred Hertz took up his baton on Friday afternoon, October 25, to direct the first of the opening pair of concerts of the new year, he began his fifteenth and farewell season as conductor of the San Francisco Symphony Orchestra. Hertz' decision to give up his post here has been accepted by the Musical Association of San Francisco and the general public with the most profound regret, for it is due to his years of inspiring devotion, his untiring efforts, his great ability as a disciplinarian and his vast musicianship that the San Francisco Symphony Orchestra is one of the leading symphonic organizations in the country. Never

did Hertz receive a greater ovation than the one accorded him when he appeared on the stage of the Curran Theater. The capacity audience seemed intent upon letting him know that he dwelt in its fondest affection. At the conclusion of the first half of the program the stage resembled a conservatory, so heaped was it with gorgeous floral offerings of every description. Mr. Hertz chose a program that was not only of rare beauty but also for the most part unfamiliar to the majority of symphony patrons. It included Richard Strauss' Also Sprach Zarathustra, a little Sinfonia of Johann Christian Bach, and the Fourth Symphony of Glazunoff. Throughout, Hertz conducted with great authority, intense earnestness and superb musicianship. From the orchestra he brings out a web of tone that is alive, yet in both control and abeyance giving the themes of his music a bed of beauty whereon to lie. Hertz' reading of the Bach was delightfully crisp; however, it was the Strauss that proved the hit of the afternoon, arousing the audience to tremendous enthusiasm.

Eric T. Clarke, managing director of the National Music League, was a visitor in San Francisco in the course of his work of organization of West Coast centers of the league in San Francisco and Los Angeles. The league plans to enroll officers and sponsors of its activities here as it has done in the East.

Ernest Bloch, composer and director of the San Francisco Conservatory of Music, is expected to arrive in San Francisco early in November from Europe to resume his various activities in connection with the Conservatory.

Doris Osborne, Mrs. R. H. Mower, Stella Howell Samson and Elwin Calberg gave a piano recital in the Berkeley studio of their teacher, Miss Elisabeth Simpson.

C. H. A.

Eisler Anecdotes

Paul Eisler's recent appearance as accompanist at Edna Zahn's Town Hall recital marked the end of a ten-year absence from local concert halls. Many regular concertgoers remember the days when he appeared with Gadski and Hempel both here and on tour, and some of the older music lovers can remember as far back as 1902, when he first appeared in New York with Andreas Dippel.

Some very amusing anecdotes of his career are told by the "old guard," and are worth re-telling. Once, when he was playing for Frieda Hempel in Detroit, he had the misfortune to pick up a new and entirely different version of Deep River, not knowing that Hempel had just got it and that it was not the arrangement she was going to sing that evening. Naturally, when they started the number, trouble began. Hardly through the first line, they realized they were not together, and began over. Persisting through two lines, the results were horrible to hear. A burst of hearty, but hardly encouraging laughter from the audience succeeded the painful silence. They selected another number and went on with the concert. The next

morning they read in one of the reviews that "they had tried to cross Deep River, but never got to the other side."

Another story concerns Johanna Gadski's love for practical jokes—a side of the celebrated artist that is little known to the musical public. The soprano once took a loose page from a song, and pasted it in upside down to see what Eisler would do about it in a concert. Fortunately, her accompanist was nearly letter-perfect in that number, and when he came to the upside-down page, played right on without a trace of the embarrassment she had hoped to see. But at the next concert the tables were turned. Eisler started playing Schumann's Widmung a third higher, bringing the whole tessitura of the song into an impossible height.

To Gadski's eternal credit, she managed to get through her impossible task, but there were never any more pages turned upside down.

Bachaus in Great Demand

Wilhelm Bachaus, eminent German pianist, whose recitals in Vienna, Paris, and other European capitals, of the entire thirty-two sonatas of Beethoven, caused so much comment in the musical world, began the season of 1929-30 with a Beethoven recital in Amsterdam on October 1. The tour will take him to The Hague, Amsterdam, Zürich, Genf, Lausanne, Bradford, Manchester, London, Paris, Prague, Vienna, Paris, London, Bath, Folkstone, Brussels, Antwerp, Amsterdam, Eastbourne, Coimbra, Porto, Lisbon, Berlin, Paris, Trier, Berlin, Duis, Heilbronn, Duisburg, Vienna, Mailand, Florence, Rome, Cologne, Frankfurt, Wiesbaden, Giessen, Vienna, Bielitz, Krakau, Vienna, Monte Carlo, Vienna, Warsaw, Berlin, Paris, and the fifty-fifth concert thus far booked will be a farewell recital in London previous to an extended tour in Australia and New Zealand. At least a dozen more recitals will be added to this list during February and March. In addition to the third, fourth, and fifth concertos by Beethoven, Wilhelm Bachaus will play Schumann's A minor concerto, the B flat concerto of Brahms, the F minor concerto of Chopin, and the Burleske by Strauss. The programs of the recitals are drawn from the works of Beethoven, Schumann, and Chopin.

Schipa and Gieseking in Parisian Recitals

Before returning to America Tito Schipa, noted tenor of the Chicago Civic Opera, will be heard in two Parisian recitals at the Salle Pleyel, November 9 and 11.

Walker Gieseking, the distinguished pianist, will appear at the Salle Pleyel, Paris, on November 18 and 20. Both artists are under the management of the Office Mondial de Concerts Felix Delgrange.



ETHEL BARTLETT AND RAE ROBERTSON,

for whom Arnold Bax, noted English composer, has recently completed a new sonata for two pianos. They will play it for the first time in public in New York next February.

SANDRO BENELLI

Teacher of Singing

148 West 72nd St., New York
Tel. Susquehanna 3253

FORREST

LAMONT

TENOR—Chicago Civic Opera

Management:
HARRY AND ARTHUR
CULBERTSON
33 West 42nd St.
New York
5525 Blackstone Ave.
Chicago

CHARLES

HACKETT

TENOR—Chicago Opera

Management:
CIVIC CONCERT
SERVICE, Inc.
Dema E. Harshbarger, Pres.
Auditorium Tower,
Chicago, Ill.



EZILDA SUTTON

Original International Characterizations

Management: Ernest Briggs, Inc., 1400 Broadway, New York City

CHARLES

MADURO

COMPOSER

Music Published by
G. SCHIRMER, INC., O. FLASCHNER MUSIC CO., and CARL FISCHER, INC.
Recordings by VICTOR — COLUMBIA — AMFICO — BRUNSWICK — DECA-ART
200 West 58th Street New York
Telephone—Circle 4812



GIGLI

Exclusive Management

R. E. JOHNSTON

1451 Broadway, New York

Victor Records

Hardman Piano

Vitaphone



EUROPEAN CAREERS FOR AMERICAN TALENT!

WE arrange Concert Tours for ALL of Europe.
WE place you with the LEADING Orchestras and Opera Houses.
WE book Recitals in ALL Principal Cities of Europe.
WE guarantee you FAIREST TERMS and COURTEOUS TREATMENT.

WRITE US IN ENGLISH

ITHMA

INTERNATIONAL MUSICAL AND THEATRICAL AGENCY

"The Youngest and Most Alert"

Artistic Director: PAUL BECHERT

Sole Agents for Leading Artists: SCHELLINGGASSE 12, VIENNA I. Cables: MUSIKITHMA

ANNE

ROSELLE

Dramatic Soprano

Management: HAENSEL & JONES
113 West 57th Street, New York



NOTED VOCAL AND OPERATIC MASTER

Teacher and Coach of Many
Distinguished Artists

Appointments for Individual Vocal Lessons,
Coaching in Operatic Repertoire, and
Preparation of Concert Pro-
grams, Can Be Made by
Mail or Telephone.

PAPALARDO

Conductor of opera in Italy,
Russia, South America, and twice
on tour in the United States. Maestro
Papalardo is one of the few masters who can
see a pupil all the way through from fundamental tone
production to the peak of an outstanding artistic career.

THE PAPALARDO GREENWICH VILLAGE STUDIOS, 70 Grove Street
(Sheridan Sq.) New York City
Telephone Spring 1910

EDGAR SHELTON "AN UNQUALIFIED SUCCESS" IN NEW YORK RECITAL

Critics Unite in Praise of Pianist Recently Returned from Appearances in Germany, England and France.

There are American artists who have found it more difficult to win the commendation of New York critics than to inspire the highest kind of praise from the foreign press. Therefore, when Edgar Shelton, the pianist, returned from Europe a short time ago with a batch of press tributes from the critics of Germany, England and France, he felt that he still had before him the difficult task of gaining recognition in New



© Vaughan & Freeman
EDGAR SHELTON

York. That he accomplished this in no unmistakable way was evident on the day following his debut recital at the Town Hall on October 24.

Greta Bennett, in the American, wrote that he registered an unqualified success, and that throughout the program he maintained the interest and admiration of the audience. Herbert F. Peyser, critic of the Telegram, was even more enthusiastic, declaring that easily the most heart-warming

surprise of the season to date was the local debut of Mr. Shelton. It was his opinion that the pianist had wisely refrained from appearing in New York until wholly ripe, with the result that he was consummately master of himself and his means when the time arrived. An absence of pose or mannerism, one of the chosen, the possessor of an imagination of provocative order and a second individuality were a few of the other reflections of the reporter for the Telegram. After hearing Mr. Shelton's recital, Noel Strauss gave it as his opinion in the Evening World that the pianist displayed a virtuosity so scintillant that its like has not been heard here at the debut of any other American pianist of recent seasons. "The encomiums lavished upon him by the foreign press," wrote Mr. Strauss, "were more than justified by the brilliance of his latest performance, which in many of its aspects could hardly be over-praised." Mr. Strauss also noted the individuality and imaginative power of Mr. Shelton's conception.

The Times reviewer called attention to the fact that Mr. Shelton has a genuinely pianistic style that made his performance of outstanding interest, and the Morning World adjudged him a pianist of patrician style.

New York Philharmonic Invades Philadelphia

PHILADELPHIA.—The Philharmonic-Symphony Society of New York, opened its Philadelphia season on November 4, in the Academy of Music, under the leadership of Arturo Toscanini. The Academy was filled, and many were turned away. An ovation was accorded the eminent conductor upon his first appearance, and after each number, continuing, at the close, until all the orchestra men had left the stage.

The program opened with Rossini's L'Italiana in Algeri, decidedly light as to content, but tuneful, and read in such a way that it almost seemed to gain in importance. Following this came the Seventh Symphony of Beethoven. This was particularly interesting as Maestro Toscanini's interpretation varied so widely, especially in tempi, from the usual reading. It is said, however, that he follows very closely the original tempi as indicated by the composer. The opening movement seemed slower than usual, and the second faster. There were fewer noticeable changes in the Presto and Finale, but certainly all were masterpieces of conducting, every slightest detail being brought out most meticulously and the contrasts being especially marked.

After the intermission came Il Carnevale di Venezia (Variations a la Paganini for Orchestra) by Tommasini. This work, written in 1928 and performed for the first time anywhere in New York on October 10 of this year, consists of thirteen variations drawn from the twenty-one, composed by Paganini on this theme. They showed a wide knowledge of the possibilities of the modern orchestra and were very cleverly constructed. Of course under Toscanini's baton, they received a most favorable interpretation and were enthusiastically received by the audience.

Daybreak and Siegfried's Rhine Journey from Wagner's Gotterdammerung, were superbly read and played as a close to this fine concert. M. M. C.

Piatigorsky Here for Extended Tour

(Continued from page 37)

York, under Mengelberg. On the completion of his American tour, the end of January, the cellist has engagements booked in Germany and Holland in February and March. April will find him playing in Vienna and Budapest, whence he goes to concertize in Germany.

In response to the usual question as to what he thinks of America, Mr. Piatigorsky answered: "I have not been here long enough to give you a comprehensive reply to that. Thus far I have been mightily impressed by the size, bustle and spirit of wholesome activity that seems to pervade everything. I have had time to notice that your Philharmonic-Symphony Orchestra is phenomenally good, and, from what I have been told, I expect to be equally impressed by the Philadelphia and other American orchestras with which I am to play. If everything in America is on a par with its orchestras it must be a wonderful country indeed." After which tactful answer Mr. Piatigorsky informed his questioner that important matters called him, and that, much as he regretted it, the "delightful interview" must terminate. J. L.

MME. CLAY-KÜZDÖ

VOICE SPECIALIST

MME. VALERI

Five recent consecutive years in France and Italy—Teaching and coaching with leading masters
DICTION FOR THE SPEAKING VOICE
Auditions without charge
21 West 95th St., N. Y. C.
Tel. Riverside 0141

TEACHER

of many famous vocalists

Studio: 2345 Broadway New York
Telephone 2232 Endicott

NANÀ GENOVESE

MEZZO-SOPRANO

Personal Representative: BRUNO ZIRATO

322 West 72nd Street, New York



Margherita SALVI

Coloratura Soprano

Chicago Civic Opera Company

Mgt. R. E. Johnston, 1451 Broadway, New York

WILLIAM

ARKWELL

Baritone

Instruction in Voice—Repertoire—Interpretation
Opera—Concert

Metropolitan Opera House Studios, 1425 Broadway, New York
Tel. Longacre 0017



ANNA HAMLIN

Soprano

Two Seasons with Chicago Civic Opera

For Terms and Dates, apply to HAENSEL & JONES, Steinway Hall, New York

SAN-MALO

VIOLINIST

IN THE UNITED STATES 1929-30

Management:
CHARLES L. WAGNER

511 Fifth Ave.

New York

Baldwin Piano

EMIL HERRMANN

RARE VIOLINS

Bayreutherstr. 30 141 West 57th St.
BERLIN W. 30 NEW YORK

Full Guarantee—Expert Appraising—
World Famous Workshops—
Highest Grade Repair Work Guaranteed—
Bows—Cases—All Accessories

GEORGE S. MADDEN

ULTRAIST IN TONE PLACING

Teaching Empirical Facts, No Theory

1425 Broadway, New York Tel.: Pennsylvania 2634

ESTHER STREICHER

PIANO STUDIO

1350 Madison Avenue, New York City
Tel. Sacramento 7618

ANTONIO LORA

CONCERT PIANIST—TEACHER

ASSISTANT TO RUBIN GOLDMARK

HARMONY AND COMPOSITION

Studio: 246 W. 13rd St., N. Y. C. Tel. Trafalgar 2979

HILDA GRACE GELLING



Teacher of
Singing

Associated with

Percy Rector Stephens

Studios: 215 W. 98th St.

New York

Tel. Riverside 5143

CHARLOTTE LUND

Soprano

Opera and Concert Recitalist

VOICE AND REPERTORY

De Reszke Method and Tradition
German Lieder—Nikisch Tradition

By Appointment Only

Studio: 257 West 86th Street, New York
Susquehanna 6625

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



GALLI-CURCI



HOMER



RETHBERG



SCHIPA



TIBBETT

MANAGEMENT

Evans & Salter

113 WEST 57th STREET
NEW YORK

PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

An Analysis of the "No Replacement" Idea—Some Unsuspected Advantages to the Piano Dealer—A New Excuse Needed by Piano Men for Lack of Energy and Ingenuity in Selling

For long have we depreciated the piano because there was no replacement in its distribution. This talk has been one that has caused much thought among piano men, and especially those who manufacture the basic musical instrument. Stories have been told about Steinway pianos manufactured forty and fifty years ago bringing more money today than they did when originally sold as new pianos. In fact, S. L. Curtis, the Fifty-seventh Street, New York, piano man, tells the past week of selling two Steinway pianos of the grand style, carrying an age that allowed of voting at the last election if pianos were allowed to claim the privilege accorded all Americans, that were originally sold for \$900 that brought \$1,250 each, cash.

The MUSICAL COURIER has told of this same make of piano showing the age of thirty years or more that were sold for several hundred dollars more than the original price. Other makes of the high grade, name-value instruments have also been written about that carried this same increase in prices, indicating that a good investment is made when one buys a piano of real quality as to tone and construction.

Replacements!

These illustrations have been the basis of much talk about replacements. Then the automobile is talked about as an indication of what might be with the piano if only they would wear out in the three-year time-limit of the life of the go-speeder type of mechanism that has speed for its objective, while the piano has to do with the elusive quantity of tone, a something that can not possibly be introduced into the piano by mechanical means.

These are only excuses, or the ready round-about-talk of piano men who have allowed themselves to believe that the piano was at fault and not the lack of perseverance on the part of those whose business it is to place them in the homes. It overlooks the fact that people would buy pianos if the same amount of work were applied to the selling as is applied to the selling of the automobile and other necessities of the household. All this carries with it a somewhat difficult understanding of what the selling of the piano should be.

To decry the replacement idea, let us take up the situation the automobile men now are facing. This is told in the following from the daily newspapers of the day, which carries with it a somewhat distinct flavor of the discontent that has permeated piano distribution, and which now is steadily rising above despair as the piano men realize that the piano must be carried to the people instead of working on the wild idea that the people can be made to come in to the warerooms of the piano dealers and buy without that urging that is employed in the selling of automobiles, washing machines, and other necessary additions to that living which has been piled upon us as indispensable. One daily paper gives the automobile replacement situation in the following:

REPORTS USED-CAR GLUT

G. P. Right Lays Situation to High-Pressure Selling of New Autos

High-pressure selling of automobiles has resulted in a glut in the used-car market which may have considerable effect on the automobile industry in the immediate future, Gage P. Right, president of the Business Economic Digest, declared yesterday in a statement issued.

Mr. Right said that there were no statistics available on the number of used cars now in dealers' hands, but that estimates placed the figure at between 500,000 and 1,000,000. The estimates placed such stocks at 25 per cent higher than at the corresponding period a year ago.

With so much money tied up in used cars, dealers have less available for the purchase of new cars for sale, and the consequences, according to Mr. Right, flow from that fact.

According to reports, Mr. Right says, dealers have been pressed to keep up with manufacture of new cars, and this pressure has resulted in the accepting of used cars at high trade-in valuations, so as to dispose of the new cars at the rate demanded by the manufacturers. Slowing down of production, Mr. Right concludes may relieve the situation, but there is a strong opinion that production must continue to lag until time rights the situation.

New Problems for Old

Let piano dealers study this situation and apply it to the replacement talk that has permeated the trade for these many years. Does this not mean that the piano is lucky that it does not create such a replacement that it drives the dealers to the expedient of allowances for trade-ins that are unholy? Does it not prove that the piano is better off in the making of instruments that will last for years, will be held in the homes of the buyers without replacing and thus giving a something the people without pianos will buy instead of an old instrument?

It needed the automobile to prove that the piano is well off in its limits as to age, and it also takes the place of the old pianos that are sold during times when new pianos should be sold to keep up production. The manufacturers can well understand that it is of safer business on the part of the dealers to sell new pianos instead of trading in old pianos that have not stood the wear and tear of constant use, and thus bringing into the sale field old pianos that many buy instead of buying new instruments.

To the writer it does look as though the piano men are in luck in the fact that there are no unlimited replacement of old instruments, that there can be sold new instruments instead of old ones. New instruments can be sold if only there is that work done that will bring the people to the idea of a piano, and can be induced to buy on the instalment plan just as have the other productions that are considered necessities in the home.

Old vs. New

If all the sale of old pianos could be checked up during the past year or more it would probably be found that if the old pianos sold had been destroyed, there would have been an increase in the production of new pianos that would help the unit production in a way that would astonish many of the grumblers who utilized the replacement argument as one that took from their own shoulders the blame and piled it upon the good quality of the American pianos.

There has been a general cleaning up of old pianos, many of them going into new territory where new pianos should have gone. Dealers and manufacturers with retail outlets have sold old pianos, trade-ins, etc., for almost nothing. Some were sold as low as \$10 to \$35, and dealers felt that what was obtained through such "cleaning up" was "velvet," for they had been, they would explain, "charged off." That may be true, but let those men who have disposed of such stock at such prices study the situation of the automobile men at this time, and it will make clear why it is that the manufacturers have been made to suffer through this way of handling the old pianos carried upon the inventories of so many, and which have not been in fact charged off, for many dealers are prone to utilize the old stock to fatten up their statements in order to fool

themselves, and in turn fool those they ask accommodations of.

New Excuses Wanted

The replacement idea is one that has done duty as an excuse for long, and it is time the piano men take up the situation in a way that will prevent the selling of second-hands at prices which enable the selling of them to people who are indeed prospects for new pianos. This will create a demand for the manufacturers that will be of profit to the dealers as well, for increased production enables the marketing of pianos at wholesale for less than the limited production permits of.

If the pianos of today are turned out with a replacement idea, that is, making them so they will wear out in a short time, it would be found that this would but create the same disturbance that now is apparent in the automobile trade. It is said, and that by men who have "gone through the mill," that the trade-ins are about all the profit the dealers get out of the selling of new machines. If this be true, how are the dealers to "make good" in the business?

It is a fact, and any piano dealer can verify this in his own home town, that the automobile dealers are not near as prosperous as are the piano men themselves who talk so volubly about the automobile "knocking out" the piano. The piano man can eliminate his trade-ins if he wishes to, but will he do it in the right manner?

Allowance Dangers

We hear talk about the low allowances the automobile dealer makes on trade-ins, but if the automobile dealer is given an allotment to sell within a given time, he has got to do some work to make good, and in this he probably breaks his contract, if it be true that the automobile manufacturer has this control as to allowances and prices. No dealer can absorb too great an appropriation such as it is said automobile manufacturers write into their contracts, and make good, unless he oversteps the allowance marked, for automobiles must differ as to values just as pianos do. No piano manufacturer can hold over the head of the piano dealer any such way of compulsion on the threat of taking away the agency, and yet it is said the automobile dealers are held strictly to prices and allowances.

There is bound to be a break somewhere in this effort to handle the retail sales through contracts that bind the dealers to hold to prices, terms and allowances that apply to the trade-ins. In the case of the automobile where there is that boasted replacement it is found that the same allowance for such and such a make, of such and such numbers, or periods, when of such and such a style is not possible. There are bound to be machines that are worth double what another of the same name and style, just as there is to be found in the pianos that are offered in trade.

No set rule has been invented that will not allow the one selling his old piano to the dealer to "bargain," for the one with the old piano has just as much right to fix his valuation on what he has to sell as has the dealer to make the price on the new instrument. If the dealer allows the buyer of the new piano to be a better salesman than he is, and he buys the old piano, paying for it double what it is worth, then is the piano dealer a "piker" and should strive to employ the one who has "done" him in the selling art.

Profitless Profits

There has been a great loss to the piano trade in the recent "cleanup" of old pianos that have been sold at prices that but represent a something to show up on the books to allow the trade-ins to be accounted for. But do the piano men ever think of the future? Does not any old second-hand of little value do good in the future selling? Do not the old second-hands "kill" the idea of the buying of a new piano? The time to sell a new piano is when the second-hand is sold.

The answer to all this is that the piano dealers should strive to give just what the second-hand piano

Piano and Musical Instrument Section

is worth in a trade-in sale. If he does this, he will place a valuation on the old things that are no good, take them in, and then break them up just as are the worthless machines in the automobile trade being disposed of at this time. But how many people will wonder how it is that his old machine for which he has been allowed so much is found in the dump heaps that one sees as he travels around the country. Would it not be a good idea to refuse the old machines instead of going through the farce of the "allowance" that is such an argument with high-powered salesmen as shown in the remarks of Mr. Right?

Unprofitable Sales

Old pianos that are worth nothing should not be considered by the piano dealer. He should not accept sales that have been made with the trade-in as the argument. A second-hand piano must be accepted on the valuation of the dealer, not on the price set by the buyer who soon finds that salesmen bid one against the other, and this is "worked" day after day. Sales that come to the dealers through this gross incompetence create a loss. That is one of the reasons why piano dealers are so willing to decline the profits of a limited selling in an effort to make a lot of money through crazy sales that spell loss at the time of the making. This also brings disaster to the manufacturers, who know, or should know, that the selling of a lesser production on safe and sane selling of dealers makes more money than in the old way of selling, just selling, without any consideration for profits, or possibilities of collections, with the trade-ins representing the profits, that in the end are simply figures upon the books and not cash in hand in the banks.

It would seem that the piano dealer has the best of the automobile dealer in the replacement idea. The piano man certainly can see it now. Sell good pianos. The music lovers in our population are growing faster than any replacement can produce. It is to this growing musical public the piano man wants to look to. The replacement of the automobile looks as though it would be the placing of that industry in a saturation trouble.

WILLIAM GEPPERT.

Sheet Music Selling

There has been a good deal of talk in and about the music trade regarding the sales of sheet music. It is a mistake to think that there is no demand for sheet music if those who are in that business reach out in the fields of demand. It has been said that there is business to be obtained selling to the public schools, but there is one house in particular that has found it profitable to reach out into the districts that have not been looked after as they should. ¶ One house that has consistently advertised and carried on its publicity in a way that has been of value. That is the old White-Smith Music Publishing Company, of Boston, Mass. Those who know the catalogue of this old house are aware that it is of great value. The many years it has been in business has gathered a great number of valuable compositions that the people who love music and those who teach music must have. B. M. Davison, of the White-Smith Music Publishing Company, says: ¶ "Regarding the musical outlook will say that we are pushing our catalogue in connection with the musical activities that are not affected by the radio or 'talkies.' If you could see our wholesale counters every day, I am quite sure that you would agree that our music was being used. I am not saying this to boast, but simply to give you a line of what is happening. Some publishers are trying to convince themselves that Public School Music is the only field left for them. Of course that is a good field, but there are others." ¶ Those who work and go after business get it. Music is growing so in this country that there is nothing that can kill the demand for it. It necessarily follows that the musical element of these great United States is growing daily, and as that grows, so does the music business. It is folly to say that sheet music can not be sold, for it is being sold by such houses as the White-Smith Music Publishing Company, as is evidenced in this excerpt from a letter from a man who is a close observer of music in all its phases, and takes advantage of those openings that can be found by those who go after the business.

The Passing of the Phonograph

¶ It is evident that the record machines referred to as phonographs, talking machines, gramophones, etc., are meeting with the same fate that the player piano did. It is announced by Arthur Walsh, vice-president of the Edison Phonograph Company, that the new Thomas A. Edison phonograph record making plant at West Orange, New Jersey, designed for quantity production of records, is to be devoted to the manufacture of radio receivers and kindred developments for the home entertainment field. Mr. Walsh said that increased facilities for the making of radio sets were needed immediately because the demand for Edison radios was about three times the capacity of the West Orange plant. He added that the step of changing the record plant into a radio factory was taken regretfully, because the phonograph for home entertainment was "one of Mr. Edison's favorite inventions."

¶ The probabilities are that the demand for records has decreased to the extent that the factory space formerly taken for the production of these recordings has also decreased to that point where the radio is probably thought to be of more value as a production. The decline in the record field is but an evidence that the radio itself has taken the place of these now old-fashioned methods of reproduction.

¶ It has not been so long ago that the piano dealers of this country had their warerooms filled with so-called "sound proof" rooms, pushing the pianos to the second and third floor and made secondary to the record machines. It is a rare thing to find record rooms in a piano dealer's warerooms at the present time. Radio demonstration rooms have taken their place.

¶ It can be said that the sale of record machines and the recordings made money for the piano dealers, although they could have made much more had they held to the piano as the dominant part of their business. Many have made the same mistake as to the radio. The dealers do not seem to realize that they sold the phonographs, etc., and now the radios, upon the same overhead that they carry in the selling of pianos.

¶ Of course, the situation is seemingly bad for musicians, yet the radio will probably spread out the compensation to musicians, and in a way that will net them more than did the making of records for the phonographs, etc. The royalties that were paid by the record makers for the machines in the past have been very large, but not spread over the field that the broadcasting stations require, for the making of new programs every day is bringing into the radio field more and more musicians, and giving them steady employment at healthy remunerations.

¶ The great production of radios at the present time is causing many to feel that the saturation point soon will be reached unless there is some new development in this field that will cause another replacement like that of the discarding of the batteries.

¶ The radio has not proven of great benefit to piano dealers. This is thought to be due to the distribution methods of the radio manufacturers. The stencil radio is creating the same havoc as to the maintaining of that consideration for name value that permeated the piano business in days gone by. The piano dealer may be carrying the radios of certain makes in his warerooms, and these same radios under other names, probably different in case designs, will be found in small shops on either side of him on the same block, a competition that is hard to meet. The piano dealer with his consideration for name and tone value seeks for the better radio grades, and yet when we get right down to it, all radios are dependent upon the tubes, no matter the elaborate case designs that surround them.

¶ Even the stencil has reached into the tube field. There are different grades of tubes coming from the same factory through the selling of seconds under different names, and these seconds are a bane to the radio and will prove in the long run a great detriment to its selling powers. People can not be kept in the dark for long in these days as to stencils and seconds.

¶ Many believe that the radio is over-valued as to its selling powers, and that the manufacturers of

both radios and tubes are making grave mistakes in their policies. If the radio manufacturers are producing as many units as they claim, certain it is that it will require another globe like unto this of our own round ball to absorb all the radios that are said to be manufactured, or going to be manufactured, and if an additional globe could be reached, there would have to be the same class of people and a like civilization, so-called, in order to absorb business and increase distribution.

¶ In the meantime, musicians must not be alarmed or feel that mechanical music will drive them entirely out of the field. One great fault to be found with the machines that utilize the records in the phonographs, etc., is due to the lack of true tone, and this based on the fact that the speed of the records on the machines could never be brought to the same speed that the records were made in the original recordings. The "talkies" are facing exactly the same difficulties.

¶ The radio is going through something like the same difficulty. It is only a question of time, many think, when the radio will be able to reach the ears of the people through the receiving sets without any deterioration as to tone quality, but at the present time the percentage of risk in this direction is very high. They may do away with static troubles, but whether they can arrive at a control of tone distribution that will reach the ear as true as the artists give to the microphone in the studios of the broadcasting stations is a question yet to be solved.

¶ In the meantime, we are getting much out of the radio. A home without a radio is as desolate as to music as a home without a piano, for, after all is said and done, the radio can not dispense music without the aid of the piano, either in the creating of a composition or in forming the basis for the music that is so necessary now to the life of the radio. Do away with music and the radio will become a commercial project, and carry speeches, political harangues and lectures, which the American people do not seem to care for or desire in their homes. Like all things, however, these will find adjustment, and some of these adjustments arrive through the refusal of the American public to accept counterfeit for genuine productions, and certain it is that there is much counterfeiting in the distribution of tone through the mechanical instruments.

Foreign Pianos

During these days of acute tariff reasonings in the political world and toward which piano men seem to be inclined to step backwards, the invasion of foreign pianos into the United States has not created much comment. Manufacturers seemingly view the arrival of foreign pianos with equanimity and without any "scare" which would indicate any antagonism that might in years gone by have been aroused.

¶ This attitude of tolerance, one might call it, is evidenced in the attitude of those who are familiar with conditions that exist in the piano trade as regards our own invasion of foreign countries. The export trade, as far as pianos are concerned, has not been large, but it has to several houses been very

F. RADLE PIANO

(Established 1850)

For eighty years holding to
TRUE TONE

As a basis of production
by the same family

F. RADLE, Inc.
609-611-613 West 36th Street,
New York

Piano and Musical Instrument Section

satisfactory. For piano men to object to foreign pianos coming into this country is not carrying out the efforts that have been made and are being made by the President of the United States to encourage foreign trade, nor an evidence that the piano industry is working with the President of our country.

¶ Theodore E. Steinway, president of Steinway & Sons, remarked recently: "Why should we object to foreign pianos coming into the United States? It is against all our own arguments as to the export business; if we desire to ship our products into foreign countries, why should we object to foreign countries shipping their products into our country?"

¶ This is the big, broad vision of a man at the head of the greatest name value piano in the world, and there should be no argument against accepting what foreign countries may send into this country when all our legal requirements as to tariff, etc., are accepted and carried out. The American pianos stand on their own castors, just as the foreign ones do. It is up to the salesman as to who gets the business, whether it be foreign or domestic.

New Chicago—Old Boston

A recent editorial in one of the Boston daily papers gives much praise to Chicago. It reads like a compliment paid by one old fellow to a boy who had done something the old fellow has not in all his years been able to arrive at, unless one recalls what Col. Higginson did in carrying on the Boston Symphony Orchestra, which had much to do in giving Boston its reputation as a music center. It is unusual for Boston to unbend in the way this editorial implies:

CHICAGO'S COSTLY PEARL

A Bostonian is inclined to think of Chicago as a flat, sprawling city, inhabited entirely by millionaires, strikers and gunmen. He is therefore surprised, if he visits the city during the summer, to be driven out along the North Shore, through the pleasant suburbs of Evanston and Winnetka, to a charming open-air theatre, hidden among the pines of a sylvan park. There he finds a large audi-

ence listening intently to a grand opera, produced in the manner of the finest opera houses of this country and Europe. He is ushered to his seat by a courteous young college man, sits down among quiet, cultured people and listens to glorious voices, singing to the accompaniment of a great orchestra. Between the acts he wanders around the park, or across a carpet of firm grass with the stars twinkling above and the quiet of the countryside all about. The distant notes of a bugler call him back to the auditorium. Surely, Chicago was never like this! To go to Ravinia is to appreciate what money, combined with a genuine sense of beauty, can do. Chicago loves music, perhaps more than any other city in the country, and its wealthy men enjoy fostering that love. Although Ravinia attracts nightly hundreds of well-to-do Chicagoans who motor there from their homes on the North Shore and thousands more who come the twenty-five miles from the city by train, it is unable to meet expenses. This summer the receipts were \$408,000, and the expenses of operating were \$614,000. But the deficit means nothing, for the owner of the park, Louis Eckstein, loves opera and besides contributing the theatre, is this year giving more than \$98,000 to carry it on. Other North Shore residents are making up the rest of the loss.

And so Chicago, that magnificent monument of human benevolence and human viciousness, goes its tumultuous, paradoxical way.

The Boston writer seems to have forgotten the great work Samuel Insull and the people are doing in the building the Chicago Civic Company to what it has just done in its opening last week in the magnificent new opera house that has been erected to carry on grand opera in a way that attracts. Yet Chicago is arriving at that distinction of being a great musical city. Its Symphony Orchestra must not be forgotten as this praise goes the rounds, nor its great music institutions for teaching music. Chicago has arrived as to its music, and is arriving in other art avenues that indicate its building eventually to America's art center. We do not talk about stock yards now when the great city by the lake is under discussion. Chicago is wearing "swallow tails" now.

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

The Passing of the Unknown—Little Lesson on the Vital Need of Publicity and Advertising—A Tragedy of Poor Business Judgment

The Rambler would like to know how many dealers in this country knew that a piano was manufactured in Rochester, N. Y., since 1861 under the name of Gibbons & Stone. Here is an illustration of what name value means. Gibbons & Stone started in the making of pianos these many years ago. The only knowledge the dealers of this country had about the old concerns was in the reports of manufacturers in the piano industry that showed in the so-called guide books, and such like. If that old house ever did any advertising there is no one to give the information. Even the grade of the piano is unknown probably outside Rochester.

What brings to the fore at this time this old name is the information that the Levis Music Company, of Rochester, has purchased the old-time piano. William H. Levis gives the following information that will be interesting to those who have lived in abject know-nothing that such a concern existed, generally speaking. Mr. Levis gives the following about the old Gibbons & Stone piano, and other information about the piano business in Rochester and that territory that is interesting:

Interesting History

The sixty-eight-year old music business of Gibbons & Stone has been purchased by the Levis Music Store, William H. Levis announced yesterday. This is the third Rochester music house acquired by the Levis Music Store in the last few years. The Balcom Music Company was purchased in 1924 and J. W. Martin & Brother in 1927.

Founded in 1861, Gibbons & Stone is the oldest music house in Rochester. Dwight Gibbons came to Rochester in the early forties and entered the employ of Comfort Starr, a cabinet maker and furniture man, who, inspired by a series of concerts by such celebrities of the day as Jenny Lind, L. M. Gottschalk, Mme. Anna Bishop, Ole Bull, and the 9-year-old Adelina Patti, in 1851 began the manufacture of the Starr piano. In those days pianos were made to order only. Dwight Gibbons was Mr. Starr's superintendent.

In 1861, Mr. Gibbons formed an alliance with Lyman Stone of Spencerport under the name of Gibbons & Stone, and the manufacturing of the Gibbons & Stone piano was begun. The original Gibbons & Stone factory was a frame building on the site of the United Building at Main and Water Streets. Afterward the factory was

WANTED

FOR SALE—First Class Music Store in town of 8,500. Best trading point in North Missouri. Everything included in an up-to-date Music Store. For particulars and information address P. O. Box 267, Chillicothe, Missouri.

AMERICAN PIANO WIRE

"Perfected" "Crown"
AMERICAN STEEL & WIRE COMPANY
Subsidiary of United States Steel Corporation
CHICAGO—NEW YORK—and all Principal Cities

STIEFF PIANOS

America's Finest Instruments
Since 1842

CHAS. M. STIEFF, Inc.
STIEFF HALL
BALTIMORE, MD.

QUALITY FIRST AND FIRST QUALITY

Quality is the first consideration in the manufacture of PERKINS PROVED PRODUCTS. We manufacture glues that we know will produce quality in the products in which they are used.

Then we turn out first quality glues. They are always uniform and always the same first quality products.

Use PERKINS PROVED PRODUCTS and have this quality in the glue and in your finished products.

PERKINS GLUE COMPANY

Factory & General Office: Sales Office:
Lansdale, Pennsylvania South Bend, Indiana

Where to Buy

ACTION BRACKETS

NASSAU ACTION BRACKETS, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 253, Nassau, N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

ACTIONS

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS & CO., manufacturers of Piano Backs, Sounding Boards, Bridges, Rib Stock, Trapdoors and Hammer Mouldings. Dolgeville, N. Y.

LACQUER

MAAS & WALDSTEIN, manufacturers of lacquer, lacquer enamels, and surfacers, especially Mawalac, the permanent lacquer finish, for pianos and high grade furniture. In business since 1876. Plant: 438 Riverside Avenue, Newark, N. J.

MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

PIANO HAMMERS

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

WOOD CARVINGS AND TURNINGS

S. E. OVERTON CO., manufacturers of high-grade wood turning and carving specialties. South Haven, Mich.

Piano and Musical Instrument Section

moved to South Avenue near Ely Street, and then to the present building, 19 Industrial Street.

When the factory was moved to Industrial Street, a general retail music store was opened by Gibbons & Stone in State Street. This store was afterward removed to 110 East Main Street, the Edwards Store site, and in 1919 to 172 East Main Street, and in 1927 to the present location at 67 Clinton Avenue North.

The sons of Dwight Gibbons, Arthur J. and DeWitt C., were admitted to the firm in 1874. Mr. Stone died in 1890, and his widow succeeded to his interest. On the death of DeWitt Gibbons in 1919, the business was incorporated with Arthur J. Gibbons as president.

Gibbons & Stone has issued several piano catalogs embodying a list of owners that reads like a directory of notables in the musical, civic, business, and educational circles of Western New York.

The history of the Levis Music Store, the new owners of Gibbons & Stone, dates back to 1903, when Samuel H. Levis, for thirty years with the old Mackie Piano & Music Company, resigned as manager and established his own business in West Main Street. Afterward he removed to South Avenue, where the store has been enlarged several times. Upon his death in 1912, his son, William H. Levis, and his daughter, Ruth I. Levis, assumed management. In 1921, the continued growth in business led to the opening of a second store, at 412 Main Street East.

Known and Unknown

While Gibbons & Stone have been manufacturing and distributing in and about Rochester, there has been a lot of piano business going on in Rochester. George G. Foster and William B. Armstrong began operating in that territory long after Gibbons & Stone began. All know what these two men did in building to the American Piano Company. Yet with this example before them Gibbons & Stone went their ways, did a prosperous and happy business, probably, were content with their returns, and no doubt felt that Foster & Armstrong were of the present, while the old factory started in 1861 knew more about how to run the piano business than did the two men who placed Rochester on the map as a piano manufacturing center. The piano trade generally is learning more about Gibbons & Stone after the passing than during the life of the old timers who started in 1861. The answer to all this is, Foster & Armstrong advertised, Gibbons & Stone did not outside Rochester's own territory. Every dealer in this country and Europe knows George G. Foster and William B. Armstrong. Gibbons & Stone were known in Rochester and that vicinity.

Two Exceptionally Fine Examples of Timely Advertising—The Psychological Effect of Bringing Store Publicity Up-to-the-Minute and in Touch With Current Events

There are dealers who feel that they know exactly how a piano advertisement should be written and displayed. Few, however, seem to take advantage of the happenings

of the day to form the crux of an appeal to the public in favor of the piano.

One of the cleverest men in the trade in this direction is E. H. Droop, of E. F. Droop & Sons Company, of Washington, D. C. Mr. Droop every once in a while hits the bull's eye with an advertisement that is really worth printing. The Rambler always is glad to read these scintillations from the active brain of the man who believes his brother Carl is the best retail piano man in the country, and is repaid by his brother Carl with the same expression as to his brother Edward. Here is a combination that is unusual in a piano house, and adds to the well known reputation built up by the founder of the house, E. F. Droop, the father of these two bright and hustling piano men.

The Droop Advertisement

In the Washington Post of recent date there appeared an illustration of this ability of E. H. Droop to take advantage of conditions as they present to the public mind, and the display was in the usual Droop method of attracting the eye. The text of the advertisement is as follows:

PLAY THE PIANO

—NOT THE STOCK MARKET

if you want tranquility and no worry . . . and . . . absolutely permanent and assured dividends in recreation, pleasure and contentment.

A home without a piano is cheerless—and the richest child is poor without a musical education.

PLAY THE STEINWAY

THE SAFEST INVESTMENT . . .

With a Steinway in your home you need never make another piano investment—for the Steinway is built to last for generations—to give satisfactory service—to be your loyal friend and companion during life—whose society is always welcome and whose voice and responsiveness promote happiness and inspiration.

There is a beautiful Steinway here to grace your home. New Steinway Pianos are priced from \$875 to \$3,000.

And any style may be purchased here with a cash deposit of 10% and the balance extended over a period of two years. Used pianos accepted in partial exchange.

EXCLUSIVE WASHINGTON DISTRIBUTORS

E. F. DROOP & SONS CO., 1300 G

The Wanamaker Advertisement

Another illustration of the taking advantage of conditions that attract the mind of the people at large is shown in an advertisement of the Wanamaker New York house. That advertisement makes reference to the piano. In itself that seemingly is of value to those who are interested in advertising that means good for the piano. There is little of this direct advertising and too much bargain offering in the piano advertising of today, but here in the Wanamaker ad. which appeared in the New York daily papers, taking up a large space, illustrated with a cartoon and much white space, the text not utilizing a wilderness of words, the direct sentences that

fitted in with the activities of the stock market during the days when everything seemingly went "bloody." Here follows the text of the Wanamaker advertisement:

We're doing a retail business

We're not financiers

No, we don't go in for mergers . . . we spend our time in merchandise markets, not in the real estate of financial fields. . . .

. . . We might be able to pick up a store or two cheap, but we'd rather find a carload of electric refrigerators—or pianos—or a case of handkerchiefs—that we could pass on to you—at a saving!

. . . When you buy Wanamaker merchandise you know what you are buying; in stock market transactions you do not always know.

WANAMAKER INDIVIDUALITY—No leased departments, no submergence with other stores, no stock market interest—concentrating on merchandise of character and real personal service.

WANAMAKER PROGRESS—Steadily growing in volume of business, decreasing expenses although increasing salaries, with stable profits based on efficient operation.

WANAMAKER ECONOMIES—Low rental, low overhead, 90 per cent. cash buying (would be 100 per cent. if we could get cash discounts on the remaining 10 per cent.) consistently effecting lowest possible prices on merchandise of quality.

JOHN WANAMAKER, NEW YORK

Real Advertising

The advertisement of the Droop house in Washington and that of the Wanamaker house in New York are characteristic illustrations of what advertising really should be. Advertising men are inclined to schedule advertising for a year hence, and prepare that advertising without any regard to local or national happenings. There is no interest attached to nine-tenths of the advertisements that are prepared by the ad-smiths, for their main aim seems to create "artistic" designs, depending much upon artists for their effects and priding themselves upon their typographical arrangements with the seeming effort to advertise themselves, probably not knowing anything whatever about the products they are advertising, caring little for the text and write words that have no real bearing in the way of distribution aids.

There are local happenings in any town that a music dealer can take advantage of in the creating of advertisements that will appeal to the people and attract the mind to the piano. Mr. Droop certainly did hit the time for his advertisement, for it was published on the morning of the 30th of October, the day before everybody went wild about the "bust" in the stock market.

There are some who claim that the making of advertisements is an art. There are others who claim it is nothing more nor less than the application of good, sound business judgment appealing to the public to buy. If piano dealers would drop bargain advertising, would stick to the creating of name value and talk about the piano as a home instrument, thus interesting the mind toward the idea that a piano is absolutely necessary to make home perfect, we would find a different attitude on the part of the people. If all dealers would follow this inclination as to advertising, there soon would be swept aside the idea that has been created by piano men themselves that the piano was a dead issue in all that pertained to making a home what it should be.

"The World's Finest Instrument"

Grotrian-Steinweg

Makers, BRAUNSCHWEIG, Germany

Noted for Purity of Tone and Artistic Case Designs

CURTIS DISTRIBUTING CORP.

Samuel L. Curtis, President
Wholesale Warehouse
New York City

S. L. CURTIS, INC.

Retail Warerooms
117 W. 57th St.
New York City

The Baldwin Piano

Its Supreme Tone Heard in
Millions of American Homes

STEINWAY

*The Instrument of
the Immortals*

New York

Hamburg

London

KNABE

Established 1837

MASON & HAMLIN

Established 1854

CHICKERING

Established 1823

AEOLIAN COMPANY

The leader in all that has to do with the advancement of music. Manufacturers of the Duo-Art, Orchestrel, Pianola, Pipe Organs and Duo-Art Pipe Organs, Weber, Steck and Wheelock Pianos, Music Rolls of the highest artistic character. Also in combination with Steinway & Sons, the Steinway Duo-Art.

WURLITZER

Pianos

Unsurpassed as to Tone, Quality,
Art Case Designs and Prices
U. S. A.

WING & SON

Manufacturers of the

WING PIANO

*A musical instrument manufactured in the musical
center of America for sixty-one years*

Factory and Offices

NINTH AVE., HUDSON AND 13TH STREETS
NEW YORK

The Finest Piano Action in the World

WESSELL, NICKEL & GROSS

*Gives the Pianist the Touch that
Creates True Tone Color*

Manufactured in New York, U. S. A.

THE STEINERT Pianoforte

The Exclusive Piano

M. STEINERT & SONS

Steinert Hall, 162 Boylston St.
BOSTON, MASS.

THE COMSTOCK CHENEY and CO.

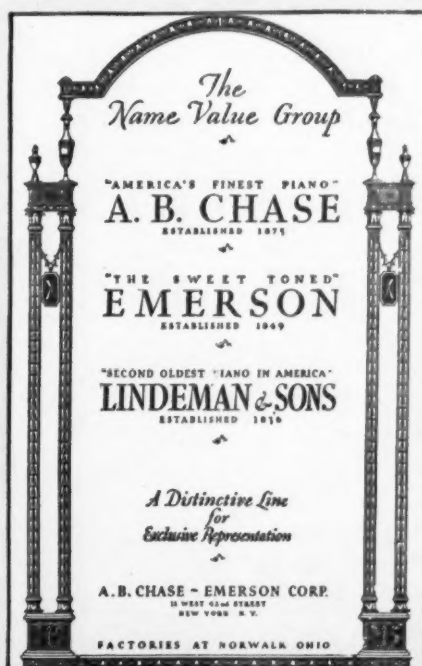
IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of

Grand Keys, Actions and Hammers, Up-
right Keys, Actions and Hammers,
Pipe Organ Keys

Piano Forte Ivory for the Trade



MATHUSHEK

Grand, Upright and Player Pianos

NEW HAVEN AND NEW YORK

MATHUSHEK PIANO MANUFACTURING CO.
132nd Street and Alexander Avenue
New York City



OUTSTANDING ARTISTS

"AT THE BALDWIN"

Internationally famous artists are making the "At the Baldwin" programs preeminent. A few are pictured above. Their performances at the Baldwin have thrilled millions and pointed the way to an even greater understanding and appreciation of piano music. Not alone over the air, but in their concert work and for their homes, these great artists choose the Baldwin exclusively. Conclusive proof of its superiority for every purpose.

Each week's broadcast increases the public's interest in the Baldwin Piano . . . and adds to the list of new Baldwin dealers.

The Baldwin Piano Co.
CINCINNATI, OHIO

DIVISIONS:
CINCINNATI NEW YORK SAN FRANCISCO
CHICAGO DETROIT DALLAS DENVER
ST. LOUIS LOUISVILLE

1. WALTER GIESEKING
2. JOSÉ ITURBI
3. JACQUES THIBAUD
4. RICHARD BÜHLIG
5. MARIA CARRERAS
6. YELLY D'ARANYI
7. RICHARD BONELLI
8. MIECZYSLAW MUNZ
9. CHARLES NAEGLÉ

"AT THE BALDWIN"

Every Sunday evening over WJZ and associated stations of the National Broadcasting Company at 7:30 eastern standard time.

Baldwin Pianos

CHOOSE YOUR PIANO AS THE ARTISTS DO

